



FAMOUS
MONSTERS
#80
OCT

FAMOUS

A WARREN MAGAZINE PDC

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MONSTERS

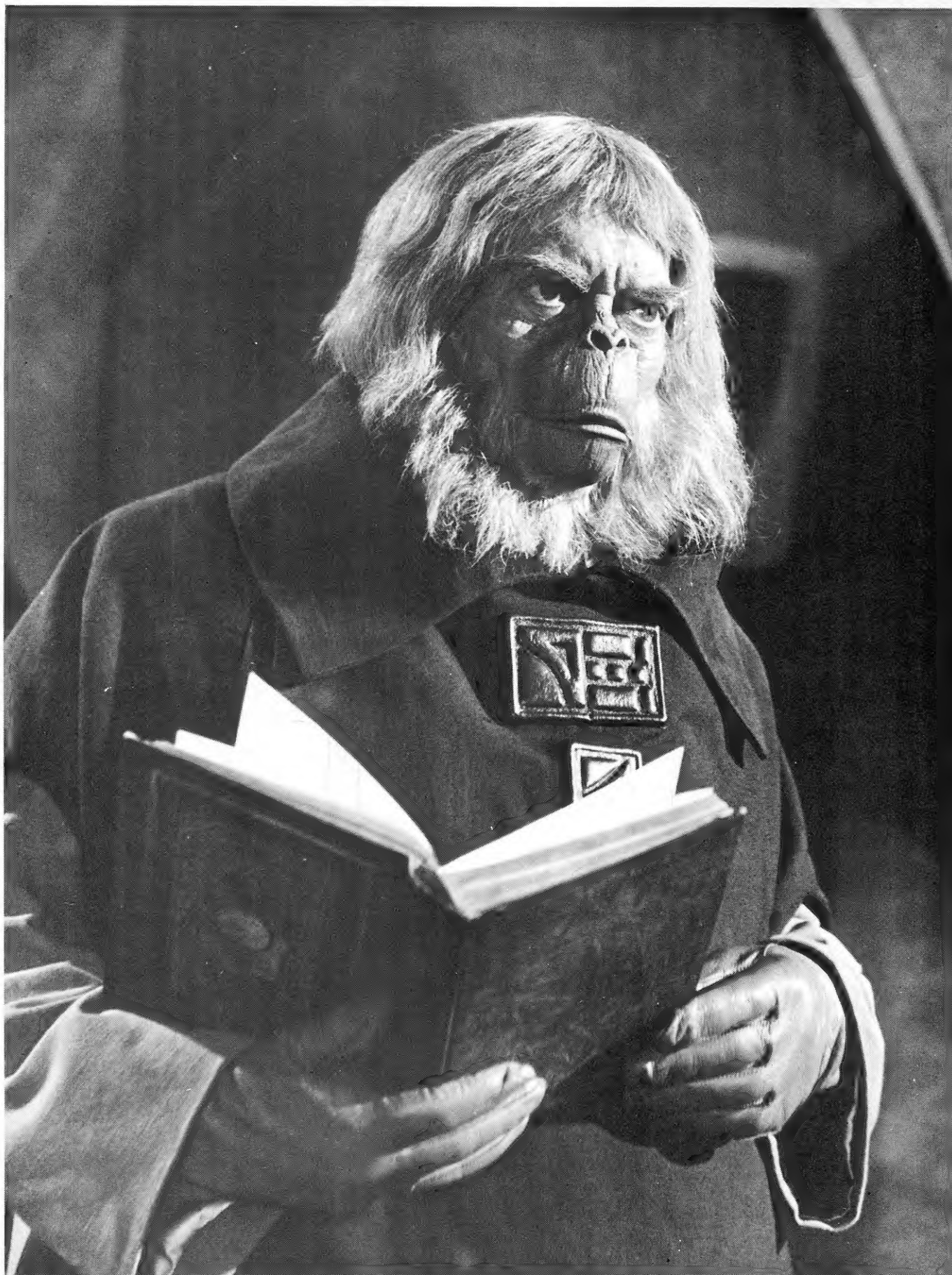
OF FILMLAND



BENEATH the PLANET of the APES

EXCITING
SEQUAL!

NEW: BLOOD OF FRANKENSTEIN PLUS LUGOSI in CHANDU



The Sinister Minister of Apeland, USA, tells his shock flock: "Let all wicked persons beware, for they shall share a common fate: any monster fan who fails to purchase this exciting 80th issue of FM shall be banished BENEATH THE PLANET OF THE APES!" Don't let this horrible fate happen to you—pay your two banana skins at once and stay out from behind the Ape-Ball!

SPEAKING OF MONSTERS

FIENDLY DISCUSSION TENS ALSO

NUMBER 80!

The last issue was #69 and now suddenly it's spring—spring ahead 10 issues!

How come? Did you sleep thru a year or fall into the Twilight Zone? No, your Editor, with your best interests at heart, realized that if, once upon a time, we had simply published 10 more numbers of *FM* instead of putting the same material in a companion magazine—*MONSTER WORLD*—we would indeed by now have reached issue #80.

And that's 10 issues nearer #100! (Wow, is that issue ever going to be an eye-opener! Why, we bet its contents will make Cesare the Sleep Walker of Dr. Caligari's Cabinet sit up and take notice! Stick around another 20 months and check our prophecy!)

As you see (foto above) Ye Ed had a bit of an argument with Hairy Chester, the



Man Aging Editor, who wanted a bonus (an extra bunch of bananas) for jumping 10 issues into the future. But Harry's ruffled fur was finally smoothed down when he was given an advance look at all the great treats YOU have in store:

LUGOSI as ROXOR in *CHANDU* . . .

—The monster animated Animation article . . .

—All about the new *PLANET OF THE APES* pic . . .

—CHANEY JR. in the *NEW FRANKENSTEIN* flick . . .

—CHANEY SR. in the Filmbook finale of *LONDON AFTER MIDNIGHT* . . .

And of course a BORIS KARLOFF feature. And loads more!

*FM is 80, matey,
And I am,
Eternally yours,*

FOREST J. ACKERMAN



• With other "lost" films such as **THE OLD DARK HOUSE** and **THE MAN WHO LAUGHS** being discovered, perhaps this dream could come true.—Ed.

IN DEFENSE OF DRACULA

I recently saw the 1931 **DRACULA** again and have come to the conclusion that the critics of this film are more interested in what they have to say than in the movie itself. They complain it is not a lit-



LON CHANEY
by George Phillips

THIS ISSUE is **DOUBLE DEDICATED** to **LARRY & PAUL BROOKS**, a most dedicated pair of brothers who have helped the editor out so much for so many years that he's afraid to give them any praise for fear they'll want a raise. (Of course when services are offered for nothing, there's no danger in doubling a salary!) Anyway, all kidding aside: Paul & Larry started out a great couple of monster kids and have now grown into a fine pair of young men, still interested in the filmmonster field and FM. We look forward to their continued interest, support & friendship to our 100th issue . . . and beyond.—Editor

of the apes in 2001: **A SPACE ODYSSEY**.

The filmbook, **THE OLD DARK HOUSE**, was, as usual, the highlight of the issue.

I agree with Tony Sciarra that a new Ray Harryhausen article is due. He is the undisputed master of animation and has raised many mediocre plots into visual delights.

MAX SCHMID
Mt. Vernon, N.Y.

• By the time you read this, Wayne, you may well have already seen **BENEATH THE PLANET OF THE APES**. In any case, be sure to see this issue's feature on that film!—Ed.

LOST & FOUND

The most exciting film news of the year for Lon Chaney-Tod Browning fans is the amazing discovery of an exceedingly rare print of Browning's **THE UNKNOWN** by the film society of Lincoln Center, New York.

The first screening in decades of this classic in which Chaney plays an armless knife-thrower and Joan Crawford is a man shy circus performer, took place at Alice Tully Hall in Lincoln Center on April 30th, 1970.

This film, of course, was thought to be lost forever, but came from the Cinematheque Francaise, courtesy of MGM and Eastman House.

This discovery of **THE UNKNOWN** is a major breakthrough for anyone who has

eral enough translation of the book; they claim that it's too slow-paced. Did it ever occur to them that in order to be a correct interpretation of the novel it has to be slow? (As if this wasn't senseless enough, some even go on to say that the book itself was too long. Just what exactly do they want?)

Granted that they do approve of the book, I challenge them to find another film which follows the original story more closely, and captures its true feeling better. Only **HORROR OF DRACULA** comes close, but suffers greatly from the loss of Renfield. The deterioration scene

ADAM (NINO) PHILIPPITES



BASIL GOGOS' NEPHEW!

FLAWLESS

The time has come again when my mailman brings me terrors yet untold by delivering a new **FAMOUS MONSTERS**.

Issue #67 was, with one or two exceptions, flawless. The article on "Witches & Demons" was very well done, and quite complete. (Well done? We like our stakes medium rare!—Ed.) The pix accompanying it were excellent.

Your filmbooks are always superb and **THE BLACK CAT** was no exception.

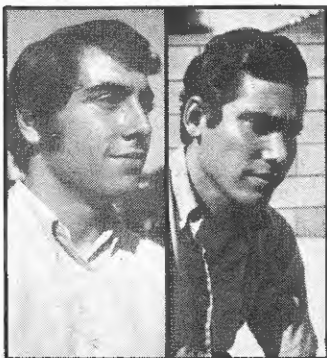
"Girls & Ghouls"—I have one statement to make: get rid of it!

Please, please keep the "Professor Gruebeard" column in **FM**. The questions are intelligent and most of the time informative.

When will **BENEATH THE PLANET OF THE APES** be released?

WAYNE SCHMIDT
Rolling Hills, Calif.

WANTED! More Readers Like



LARRY & PAUL BROOKS

HE GOES APE OVER FM

I'd like to comment on issue #66 and offer some advice on improving an already great magazine.

"Castle of Terror" was a good biography of a modern master of the horror film. However, it was a reprint.

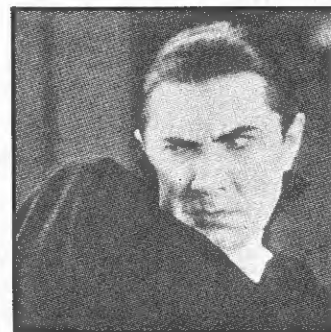
I enjoyed the "Apes of Wrath" article, particularly the picture & info on how the gorilla head was made. I would like to see more articles on the technical aspects of film-making. A serious omission was made by not including a scene



LON CHANEY
Lost Classic Discovered

ever read anything about the so-called "lost" films and despaired of ever seeing them once in their lives. It now seems possible that other Chaney films may turn up, and perhaps Atwill's **MYSTERY OF THE WAX MUSEUM** & the Frederic March **DR. JEKYLL!** Let's keep our fingers crossed.

FRANKIE LARKIN
Sherman Oaks, Calif.



LUGOSI'S DRACULA
Attacked & Defended

is faithful to the novel, but the added gore only makes it more painfully obvious, as it is to all the characters from the start, that Dracula is indeed a monster. I believe this to be a serious fault in the film. As Edward Van Sloan pointed out in the original: the greatest strength of the vampire lies in the fact that people refuse to believe in him. This is why the book is so long; the Lugosi film, slow. The suspense is built almost completely on the

(Continued on page 66)



FAMOUS MONSTERS OF FILMLAND

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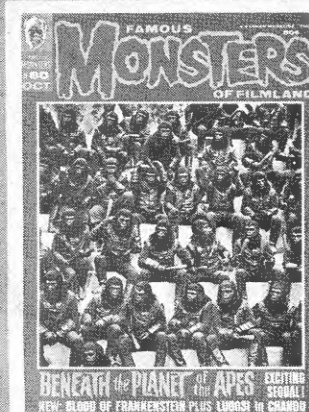
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OUR COVER:

An actual color foto of the Apes of Wrath from our Exciting Feature on **BENEATH THE PLANET OF THE APES**.



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The continuation & conclusion of the Filmbook that was too terrifying to give you all in one issue. FM #69 still available thru the mail if you missed part 1.



"LONDON AFTER MIDNIGHT"

Chapter 9 PREY OF THE VAMPIRE

The whole of the next day was uneventful. Col. Yates had been absent the entire day, while Hibbs had poured over volumes in the library. Sir James had confined himself to his room. Lucille had spent the day walking alone in the garden. At dinner, they all met for the first time. Later on, after Lucille had left them, the men fell into a discussion of the same subjects which had so engrossed them the previous evening.

It was while they were so engaged that a shriek, loud and piercing, smote their ears. They all sprang to their feet at once.

"A scream! A woman's scream!" gibbered Hibbs.

"Not Lucille! That wasn't Lucille's voice, was it?" Sir James shouted.

But Col. Yates was already running for the hall. Sir James and Hibbs followed, reaching the foot of the stairs as another cry resounded through the Hall.

"From Lucille's room!" Hibbs gasped.

Almost immediately the men were outside Lucille's locked room. Within seconds they had broken in the door but it was not Lucille but her maid and companion, Anna Smithson (Polly Moran) who sobbingly greeted their eyes.

"Smithson! Was that you?" asked Sir James.

The maid choked back her sobs and nodded.

"But where's Lucille?"

"She's in there," Smithson pointed to the door leading to the dressingroom. "I locked her in there."

"Why did you lock her in there? Has anything happened to her?" Yates questioned.

"Oh, I hope not."

"Here I am, Sir James. I'm all right," came Lucille's voice. Sir James sprang to unlock the door, as Col. Yates attempted to calm Smithson.

"Those are wounds," he exclaimed, pointing to

two small marks on the woman's throat. "Something has hurt her. Look! They are bleeding slightly. What was it—a bite or a stab wound? Tell us what happened?"

"It was like this," the maid commenced. "Miss Lucy was getting ready for bed. I started for the linen closet to get towels. As I came to the turn in the hall I saw someone . . . a man, walking slowly towards me. Oh, will I ever forget that moment? As I live, it was the strange old man from Balfour House . . . the one with the bat-like cloak and beaver hat. He was all stooped and grinning . . . and his hand was like a skeleton's where he held his cloak around him. And he kept coming and coming . . . right straight towards me. I wanted to scream but I couldn't. Something seemed to hold me tight by the throat. I just turned and ran. And I thought of Miss Lucy. I didn't want to frighten her. I just dashed in here and pushed her into the dressingroom. She was standing there, right by the open door. And I turned the key so she couldn't come back in here. Then I ran to this door to lock it . . . and just then he reached it, too. Oh, it was awful . . . awful!"

"Do you mean to say he came in here?" Sir James cried in a horrified tone.

"Not . . . not through the door. I managed to get it locked. I thought we were safe. But almost at once I saw something coming through the key-hole. Something like smoke or steam. It poured through steadily and didn't die away, or anything. It just stayed together in a whitish mass. I was too terrified to move, sir. I just stood there looking at it."

"And the man . . . what about him," asked Col. Yates.

"It wasn't a long time, sir. It was all in a minute. Right after I locked the door. The vapor came in fast and formed right there, in the shape of a man. Then all of a sudden the vapor melted away and instead of it there stood the old man, just as I had seen him in the hall. He kept grinning and showing all his teeth as he came toward me. I couldn't scream. Lord knows I tried to.



The haunter of the house of horror hypnotizes the heroine while the hauntress gets the cold shoulder between her hot pointed teeth!

"And then, when I couldn't back away from him any father, he grasped me in his awful hands and put his face down closer and closer to mine until I could feel his horrid yellow teeth right against my throat. I guess that's when I screamed. I don't know for I must have fainted."

"When I opened my eyes again, he was gone and I could hear you talking about breaking down the door," she concluded and sank back in her chair.

"Great imagination," the Colonel mildly observed.

"Then how do you account for those?" Sir James quickly pointed towards the two marks on the woman's throat.

Suddenly, Lucille sprang to her feet. "Oh, come quick—come quick," she cried. "Look there! Do you see him?"

She need not have asked that question, for looking out towards the direction of Balfour House all of them could see the back of the grotesque, gnome-like figure making his way quickly across the grounds towards the old estate.

"My God! That is not imagination," Sir James exclaimed. "This time we all saw him."

The Colonel nodded gravely. "Come with me Mr. Hibbs will look after Miss Balfour," he whispered to Sir James, then, turning to Hibbs, he warned, "See that Miss Balfour is not left alone if you value her life!"

Chapter 10 THE HORRENDOUS BAT GIRL

Sir James and Col. Yates immediately decided to investigate the weird tenants of Balfour House. It was after midnight when they set forth on their second nocturnal excursion. They took a round-about course so that they might be unobserved by anyone . . . or anything . . . that might be spying on them from Balfour House.

As they neared the old building, a glimmer of light shined forth from an upper window. From where they stood they viewed it at an angle.

"It seemed to be from the secret chamber," Sir James breathed. "The room in which no one *human* has walked for years! A woman was once imprisoned there. Some say she walks there still."

"Queer it should be the only room in the whole colossal pile to show signs of occupancy," mused the Colonel. "We know the old man returned but a short time ago; perhaps he uses it himself?"

As the two men drew close to the tree which raised itself near the secret chamber, a low sobbing sound broke from the open window above.

Looking upward, Sir James gasped, "Look! What's that? In the chamber, there . . . on the ceiling?"

Col. Yates looked up. Weird and uncanny beyond mere words was the sight which greeted his eyes. It was a vague and indistinct form, moving always to the accompaniment of those low, moaning, shuddering sobs. There were moments when the huge, wide-spread wings hovered, vulture-like, in mid-air. Again, the spectre drew itself into compact shape and swooped down and out of sight, only to mount upward again in a more startling evolution.

Suddenly, it turned.

For a fleeting moment, they glimpsed its head and features.

"A woman!" gasped the baronet.

"*Vampyrus spectrum*," the colonel nodded.

Then he grasped a low over-hanging branch of the tree and commenced to pull himself up. "Come," he whispered. "It is not difficult. We shall be well hidden here. Let us watch and be very silent."

The two drew themselves up among the thick foliage until they discovered that they could observe the proceedings within the chamber from a small ledge or balcony immediately without.

The first sight nearly shocked Sir James within an inch of his life.

For within the room was the man he had known in life as Roger Balfour!

"My God! It's Roger!" he exclaimed.

"Where? The one in the center?" whispered

the Colonel, pointing to where a tall dignified man sat in an armchair, directly facing the weird old man they had seen leaving the grounds of the Hamlin Estate, whose back was to them. Near the latter was a third man, younger and, like the others, of a ghastly pallor. They were not conversing, but sitting, silent and unmoving, absorbed in contemplating the gyrations of a gigantic bat . . . or was it a woman?

If it was a woman, why was she in the form of a bat? If a bat, why had it the face of a woman? A beautiful face, yes, but a face with the pallor of the grave upon it, a face of such sinister loveliness that the large, dark-rimmed, deepset eyes seemed baleful and inhuman.

It was a countenance of singular immobility but both men could not fail to observe the strong white teeth of the creature that gleamed and glistened when the lips parted, thought not in any semblance of a smile. Could this creature who hung suspended some distance from the floor be the physical personification of that bloodsucking ghost known as the Vampire by some and by others as the Vukodlak and the Murony?

The two men watched for a few more minutes, then quickly lowered themselves to the ground.

"No mistake," muttered Sir James. "It's Roger. Lucilles' father, and he isn't dead! But he was shot . . . shot, I tell you, over, 've years ago! Did you . . . did you see the bullet wound in his temple?"

And as Col. Yates nodded in reply, a low voice was heard calling from the secret chamber above them.

"Lucille . . . Lucille . . . Lucille!"

"They're coming for her!" gasped the baronet and he crumpled in a dead faint at the Colonel's feet.

Chapter 11 RETURN TO THE VAMPIRES' DEN

Sir James was revived and the two men proceeded back to Hamlin Hall where Hibbs relieved them by telling them that nothing had transpired there during their absence.

It was a hot, quite cloudless day that greeted them the next morning.

"Before another night comes, some way must be devised for protecting Lucille from any such visitant as that of last night. The Colonel and I are now going to Balfour House. If we are not back in an hour, a searching party must come for us, Hibbs," Sir James instructed.

The men again approached Balfour House, which appeared quite peaceful and normal by daylight. They pushed open the creaking iron gate and slowly made their way up the broad curving walk, now narrowed by undergrowth, to the great iron-studded doors that led to the interior of the old house. The Colonel knocked again and again but there was no response. Whoever had leased the place was certainly not about at the moment or else had no intention of admitting visitors.

Or were these inhabitants actually vampires . . . perhaps sleeping by day in their coffins?

"I would have been more pleased if someone had admitted us. By entering forcefully, there is no knowing what awaits us," the baronet observed thoughtfully.

"That's true, but we both have our revolvers."

Sir James unlocked the doors with his set of keys and the two stepped into the darkened hall. The

men stood within for a few moments until their eyes became accustomed to the change, then, slowly, the Colonel closed the great door behind them and started, revolver in hand, to investigate the immediate area in which they found themselves.

There appeared nothing whatever to indicate recent occupancy. No coats or other clothing was to be seen. Nothing had even been dusted.

"The man who signed your lease and the woman with him could hardly have walked about here, much less inhabited the place several days without having left traces. This looks ominous," Yates said softly.

Slowly the two proceeded up the great circular staircase to the next floor. Not a sleeping room had been occupied. One door barred their progress further in one direction as it was heavily padlocked.

"The door to the secret chamber!" exclaimed Sir James. "Observe that look."

"Sealed! Rusted!" declared Col. Yates. "Hasn't been unlocked for years, it would appear. Is there any other entrance to that room?"

Sir James shook his head and, deciding it might be wiser not to break the door in, the two examined the library downstairs.

Sir James, glancing furtively this way and that, suddenly stood motionless, his eyes riveted upon a weird sight in the farthest corner of the darkened room. His face blanched, his jaw fell slightly and his eyes filled with terror.

The Colonel, turning to see what had attracted the baronet's attention, found himself gazing up at the same object, a cluster of five bats, huddled together, clinging to the ceiling!

"Poor Roger," murmured Sir James, recovering from his initial shock. "They found him there—right there. By the table."

"I was not here when it happened and I never heard the details," began the Colonel. "I wish you would tell me something about it as we return."

"There's not much I can tell," Sir James began. "I went to see Roger earlier in the evening. Roger and Lucille! They seemed very happy. That is the last time either of us ever saw him alive."

Chapter 12 VAMPIRE PREVENTIONS

A few hours later, Col. Yates, in the library of Hamlin Hall, read aloud: "A wreath of tube roses at the window, a sword across the door, will make it impossible for the Vampire to enter a sleeping room at night."

"Simple enough," Sir James murmured. "At least no harm can be done by trying it. There are tube roses in the conservatory; plenty of swords in the hall."

"You do not consider it absurd, then?" questioned Yates.

"I consider nothing absurd any more. I am prepared to accept and to believe in anything," he grimly replied.

Just then, Hibbs entered with a floral wreath and a sword.

"I thought, Sir James, you might be wanting these. If we treat the matter lightly, I think Miss Balfour will readily consent to placing the wreath in her window. It is very fragrant. And after she has closed her door the sword can be fastened on the outer side without her knowledge—that is,



Lon Chaney, Marceline Day and Edna Tichnor in a tense scene from the Tod Browning production that was called *THE HYPNOTIST* during production but was released as *LONDON AFTER MIDNIGHT*.

if she should offer any objection."

Lucy soon after entered and agreed to the plans of placing the wreath of roses in her room, as the men made light of the idea of "exorcising evil spirits".

After much discussion the wreath and sword were finally put in place, according to the prescribed directions laid down in the book purporting to be a reliable treatise upon such matters. Then, after another painstaking reference to the old volume, Hibbs assumed a defensive attitude and incanted the words:

"They shall not pass this threshold!"

Sir James bid his secretary and house guest goodnight and retired to his room, while the two men decided it might be wise to review the precautions within the confines of Sir James' library. It was not yet midnight.

Chapter 13 MIDNIGHT MURDERER

12 p.m. at Hamlin Hall. The entire house had retired when an upstairs door slowly opened and a dark formless figure noiselessly crept forward down the hall, to pause finally at the door of Arthur Hibbs.

A long thin hand reached out to grasp and turn the knob, which slid open as noiselessly as the figure that slowly moved towards the sleeping figure on the bed.

At last, standing over the silent form, the would-be assassin pulled a gleaming weapon from his clothing to poise it over the head of the still motionless man, when suddenly the murderer's hand was deflected by a sharp blow from the awakened man on the bed.

Panic-stricken, the killer fled from the room, darting from the door and down the hall as if the very devil himself were in pursuit.

But it was not Arthur Hibbs who followed the unknown killer into the hall but Col. Yates, who fired off two shots as he pursued the figure from

the room. The man escaped him nevertheless.

"I tried to get him but missed," he told a wild-eyed Sir James who hurried out of his room flooding the hall with light.

After explaining to his host what had happened, he examined the floor of the hallway. Kneeling down, he came up with a red substance on his finger.

"Aha! Blood—and fresh, too! Someone has been shot."

He bid a haggard Sir James another goodnight before returning to the library where he found Hibbs in the same chair he had left him earlier. The secretary had not moved. One might have thought him dead.

Chapter 14 THE VAMPIRES' VICTIM

When Arthur Hibbs opened his eyes in response to the Colonel's voice, he was dazed and bewildered.

"Oh, I'm sorry! I must have dozed off. How could I have been so rude?" he said, but the Colonel brushed his apology off.

"Don't mention it, old chap. Better get to bed now, as quick as you can."

Hibbs arose from the chair and the Colonel bade him good night.

After pacing about the library for a while, trying to account for why he had been asleep, Hibbs decided to check on Lucille's room. But when he reached her door, the sword which had been placed there to guard her was—

Gone!

"Lucille! Lucille! For God's sake, are you there?" he shouted, pounding on the door, but no sound came forth from her room.

Soon, Sir James and Col. Yates had joined him. They broke down the door to discover that the girl was not there. The Colonel located the sword, which strangely enough was in its proper place on the stair landing.

"They're vampires, regular monsters!" Hibbs

repeated wildly. "They've carried her off. We'll never see her again. Her life was in danger while I slept!"

Hibbs sank into a chair and buried his head in his hands. Suddenly, he sprang up and rushed towards the door.

"I'm going to destroy them . . . destroy them all according to the directions printed in the book," he vowed.

Col. Yates sought to restrain the young man but his efforts were fruitless.

"Oh, let him go, I say. The blithering idiot!" sneered Sir James, unusually hostile.

At that moment some of the servants came rushing in. As they did so, a cry, shrill and horrible, came from the direction of Balfour House. It was a woman's cry, wild, sustained and terrible!

"What was that?" gasped the baronet.

"'Tis a warnin'," replied the Irish chauffeur.

"That wasn't Miss Lucille, sir. 'Twas th' banshee o' Balfour House. We heard it, th' night we went to search for Master Harry. 'Tis unwholesome and means death!"

The cry died away and across the countryside there came again the prolonged mournful howl of a dog.

"Good God!" exclaimed the Colonel. "When are these horrors to end?"

Chapter 15

MONSTER DESTROYER

"An ax and a hickory stake," Arthur Hibbs muttered to himself. "That's it. That's what the book said. A stake through the heart. No vampire can live with a stake through the heart!"

Hibbs then tore through the kitchen, frightening the servants by his wild manner, dashing out the back door where he hurriedly sharpened two pieces of wood into stakes; then, grabbing an ax, rushed on his way towards Balfour House.

Once within sight of the structure, Hibbs exercised cunning and stealth. Looking through a window, he spied Lucille being disrobed by the mysterious Bat Girl (Edna Tichenor). He wasted no time in crashing through the first window intent upon slaying the unholy creature where she stood, when suddenly giant creatures pounced upon him, forced him down and fastened his arms and legs.

Then, nearly unconscious he was carried off into the darker reaches of the house.

Chapter 16

A PERILOUS PLAN

Col. Yates knew well the condition of the baronet's nerves. When he saw him sitting there, so tense and rigid, his eyes staring helplessly into Yates' own, he rose slowly to his feet and, leaning forward, made a few quick passes with his hand before Sir James' face.

The baronet might have been blind. He neither moved nor shrank from the proximity of the extended fingers. Satisfied, the Colonel reached over to a small desk clock and reversed the hands until they pointed to the hour of eight. This he placed in front of the immobile Sir James.

Then, in a low, tense voice, he addressed his subject.

"At twenty-five minutes past eight you will leave here and come to the verandah door of Balfour House."

The baronet, staring stonily before him, made no response.

Col. Yates went into the hall, secured his hat, then rang for the manservant.

"Sir James will be going out in exactly twenty-five minutes. The time is set. Do not disturb him on any account and be careful not to address him when he leaves the house."

"Very good, sir," replied the butler, as the Colonel walked out the door and into a large black car in which four men were already seated.

"Sir James will join us later," he said, and the car plunged forward and disappeared in the direction of Balfour House.

In Balfour House, the mysterious Bat Girl attempted to comfort Lucille, who was concerned over Arthur's safety and the possible horror to come.

"Don't cry, dear. Please try to clam yourself. Unless you do, everything will be spoiled. So much depends on you. Didn't he tell you that no matter what happened, you were to keep quiet and do what you were told?"

"Yes, but he didn't tell me anything would happen to Arthur," Lucille sobbed.

She glanced at the man who looked so very much like her father and who was prepared to "play his part" once more this evening, hopefully for the final time.

"Oh, I want to do all I can to help those who are trying to find and punish the wicked, guilty person responsible for the deaths of those I loved. It is going to be hard, very hard for me."

Col. Yates and his colleagues then entered and the Colonel quickly assumed the disguise of the old vampire man of Balfour House through the use of make-up, wig and costume. He poised himself, along with the various others, for the arrival of Sir James Hamlin.

Chapter 17

HYPNOSIS UNVEILS THE HORROR

At precisely twenty-five minutes past eight o'clock, Sir James Hamlin left the library of Hamlin Hall and began walking towards Balfour House. When he arrived at the grounds, he paused a moment to look about him.

"Wonderful old place," he observed to himself. "These grounds, united to those of Hamlin, will make the combined properties one of the finest in England."

Reaching the main door, he was greeted by a butler who received his hat and stick, then showed him in. To Sir James Hamlin, it was five years previous, the last night he saw Roger Balfour alive.

"Sir James Hamlin," announced the butler to the elderly man and his young daughter, Lucille. After dismissing his daughter to bed, "Roger Balfour" seated himself to listen to his caller.

"Now Roger," Sir James began, "I come over here tonight in a friendly spirit. I was going to suggest to you a way out of your financial difficulties. From your present attitude it would seem that you are not very much concerned for the welfare of your children. If you were, you would realize that you are treading on dangerous ground when you antagonize me."

Roger Balfour, or the actor playing the role, carefully considered what to reply. Up to this time, the role had been relatively easy to play, for Lu-

cille had remembered and coached him with each and every detail, but what had been said between her father and Sir James after she had left them that night five years ago, was unknown to anyone living but Sir James "Roger" would have to trust in the real Roger's spirit . . . that it would somehow guide his replies.

"I do realize it, Sir James. It is for that reason I sent my daughter from the room."

"If you think, by such actions, you can circumvent me, Roger, it is time you learned to the contrary. I know more about your finances than you think."

"I beg leave to differ with you there, Sir James. I am fully aware of the extent of your knowledge."

It was like taking a shot in the dark but the answer hit the mark.

The baronet sprang to his feet. "What is it you know?" he hissed.

"I know what you have done. I know that you have stolen from me right and left—impoverished me, thinking I would come to you for help. You want a mortgage on this property when . . ."

"I told you before," Sir James interrupted, "that I would lend you money on a mortgage and you refused. You said you would not accept it as long as you had a penny left. Well, now, you haven't a penny left. You can't live, nor educate your children without money. I'm interested in Lucille. I will educate her . . . educate Harry too, But I must have security. I must have a mortgage or..." he paused.

"Or what?"

"Lucille."

"You damned villain! If you dare . . .!"

"Don't get excited, Roger," the baronet raised his hand in protest. "I am not as black-hearted as you think. I am only demanding your daughter's hand in marriage. You have always distrusted me and suspected me of dishonesty. Twice you have called me a drug-user. But you couldn't prove it then and you can't prove it now. You will never be able to prove it."

"But it happens that this time I can prove it!" Roger's double answered, taking another guess that Roger Balfour himself might have had this proof.

"You lie!" the baronet sneered.

"I have the proofs right here in my desk," he started, but as he reached for them, he found himself covered by Sir James' automatic.

"Sit down," ordered the baronet. "And now hand over those papers."

Undoubtedly the actor felt that if Roger Balfour had handed the papers over as commanded, he would still be alive, so he must have refused.

"Never! If you think you can threaten and terrorize me into giving up anything that will protect my daughter from your machinations you have deceived yourself."

"Quick! The papers. I'm in no mood for discussion. Give them to me or, by heaven, I'll . . .!"

"I'll see you in Hades first! shouted "Roger."

Like lightning came the reply, as Sir James' gun barked once.

Roger's double, faking death from the blank placed in the gun, fell to the floor, smearing "blood" on his forehead to show a wound.

Sir James wiped the fingerprints from the gun, then placed it at the "dead man's" side. He was slowly backing out of the room when the men who had been watching siezed him.



LON points out to Lunette that he's out to get—YOU next!

Note that this foto features an actual autograph of the great LON CHANEY! Inscription reads: "To Mr. Ladislaus Tesseky—in appreciation from an admirer of his art."





Now we know where a Marx Brother named Groucho got his famous crazy crouch!

Chapter 18

THE VAMPIRES REVEALED

Col. Yates, in disguise as the strange old man, rushed forth to Sir James' side.

"Come! Snap out of it, you villain. Come to life," he said, snapping his fingers. "It will not be for long, so make the most of it."

"Have . . . have I been asleep?" Sir James meekly asked, not understanding why or how he had gotten inside Balfour House.

"No. You have not been asleep. You have been very much awake, and so have I!"

Yates reached forward as he spoke and stripped back the sleeve from the criminal's left arm.

A cry of pain and rage escaped the captive as a bullet wound was revealed, identifying him as the man who had sought to knife Hibbs but had been foiled in the act by Yates.

"Thought you'd get Hibbs, didn't you? You miserable scoundrel! Sneaking around through your own house at night with a poisoned needle in your hand! Well, it was a good thing for Hibbs that I hypnotized him and was there in his place."

"Who are you?" questioned the amazed baronet.

In response, the man shed the costume and heavy make-up to reveal himself as the Col. Yates that Sir James had entertained in his home as an old friend.

The baronet's cold blue eyes hardened. "If I had not been disturbed by other matters I would have mistrusted you before. You are an imposter . . . some kind of magician."

"Your lack of resemblance to my old acquaintance by the name of Yates puzzled me from the first. I thought perhaps the years had wrought the change."

"Now I know you're no more Yates than I am."

"You're a fraud who has staged this affair here in Balfour House to entrap me. To hypnotize me and make me think and do things that would later enable you to demand money from me but you'll never get a penny from me, not a penny! Now what have you to say?" he demanded angrily.

Col. Yates said nothing. Instead he removed his glasses, changed the lines on his face, threw back his lapel to reveal a badge and changed the part of his hair before handing Sir James a neat little card.

"Burke of Scotland Yard!" Sir James exclaimed.

"At your service. And now Sir James Hamlin, I'm going to give you an opportunity to make a full confession. You shot Roger Balfour and you killed his son Harry with a poisoned needle. Why?"

"I'm not a fool, although I would be if I tried to resist you, Burke," sighed Sir James, who began to confess to everything.

That he had killed Roger Balfour in the manner in which he had just relived it.

How he attempted to search for the incriminating papers in Balfour House the day Harry Balfour was determined to move back into it.

How young Harry had caught him and how he had killed the boy with his needle, the one he usually reserved for drugs.

And finally, that he had attempted to kill Hibbs because the young man had become his rival for Lucille's hand.

Afterwards, he was taken away by the Scotland Yard men who had accompanied Burke.

Burke now turned his attentions to Lucille, who was helping to untie the misused and equally baffled Hibbs. Burke retold the story of what happened to the young man, then warned Lucille.

"I give you into the care of this man and I warn both of you to beware of vampires."

The Bat Girl, an actress whose stage name was Lunette, laughed in assent.

And as Burke of Scotland Yard departed the scene of the weird happenings, who knows what thoughts were in his mind? Perhaps he was congratulating himself on having created a role and a make-up worthy of—

LON CHANEY

NOT THE END, FOR
LON CHANEY
SHALL NOT DIE!

THE RETURN OF THE RETURN OF THINGS TO COME

THIS is the News That Was! We take you back via Time Machine to January 1962 and our long out-of-print 15th issue for a squint at what we then expected to see in the future. Note that *WHEN THE SLEEPER WAKES* is still—in 1970—planned for filming, only by now it's been scripted & re-scripted 11 times, Richard Matheson has written the latest version and George Pal is scheduled to produce it for AIP! Let's hope the *Sleeper Wakes* before we reprint this feature in 1980!

Our opening announcement is a major one, concerning a work by H. G. Wells himself. No, we don't refer to *WHEN THE SLEEPER WAKES*—you've learned of that via our Super Contest. This is one that Paramount was going to make—once upon a time. I think the first time I ever announced this was probably about 25 years ago in a department called Scientifilm Snap-



Is it Editor Ackerman after finishing an issue of FM? Or is it Publisher Warren after seeing the latest entries in our Make-Up Contest? Neither! It's a character out of **TEENAGE ZOMBIES**.

Readers asked to see another picture of the creature from the grave in **DR. BLOOD'S COFFIN** (described in FM #13). Here he is, gang.



umnist Paul Nathan, writing in *Publishers' Weekly*, wonders if the picture will be "one of the silver screen's supreme achievements" while briefly describing its theme as "the following of the fortunes of 30 English boys, fugitives from nuclear attack, whose plane is forced down on a lonely island."

Joe Dante Jr. reports to us that "the most luxurious tomb imaginable" is being constructed for an upcoming *Thriller* based on Poe's "Premature Burial" and starring Boris Karloff, Patricia Medina & Sidney Blackmer. More Good News for Karloff Fans: Boris will play a *dual* role in the 2-part episode of *Thriller* called "Dialogs with Death".

THE INCREDIBLE PETRIFIED WORLD, we're told, and **TEENAGE ZOMBIES** are a couple of Z-pictures. As a friend of ours put it, "Petrified? See them if you want to be bored stiff. The one is about an undersea place with an old guy in it but no monsters, the other about Russian spies dropping zombie-pellets on us." They do sound pretty deadly.

Producer of **THE BEAST OF YUCCA FLATS** (featuring Tor Johnson) calls me to say that his next horror film, for which he hopes to get John Carradine, will be **THE FIEND FROM HALF-MOON BAY**.

prevues of coming attractions

Titles to jot down in your little black book of (as the hangman said) Forget Me Knots:

Howard Phillips Lovecraft's **THE STRANGE CASE OF CHARLES DEXTER WARD**.

THE BLACK CAT, **THE MASK OF THE RED DEATH**, **THE CASK OF AMONTILLADO** and **THE CASE OF M. VALDEMAR** by Edgar Allan Poe.

THE LONG LOUD SILENCE, Wilson Tucker . . . **THE DISAPPEARANCE**, Philip Wylie . . . **THE CIRCUS OF DR. LAO**, Geo. Pal . . . **THE PHANTOM OF THE FERRIS WHEEL**, Vincent Price . . . **JOURNEY TO THE 7th PLANET**, Ib Melchior . . . **JACK, THE GIANT-KILLER** . . . **BEAUTY AND THE BEAST** . . . **THE MIRACLE OF MALACHIAS** . . . **THE ROAD TO HONG KONG** (and the Moon!) with Bing Crosby & Bop Hope . . . the new **PHANTOM OF THE OPERA** . . . and **METROPOLIS!**

END



Henry Hull as the original lycanthrope: WEREWOLF OF LONDON, 1935. (Universal Pic. Co. copyright)



How to lose 175 pounds in one second: this man shows us how in Columbia's HUMAN MONSTER.

So 42 years later Robert Lippert (with a high budget and a high scriptwriter, the intoxicatingly excellent Robert Bloch) is resurrecting the somnambulist from the internationally famous *CABINET OF DR. CALIGARI*. Big Stage 5 has been tied up at the MGM Studios for the construction of unusual sets by Serge Krizman. The fantastic surrealistic cubistic decor of the original production was one of the things that has kept the classic on the public's mind for more than 40 years.

Same Robert Bloch and same Studio are collaborating on the production of the macabre *MERRYGOROUND*.

John Wyndham, whose "Midwich Cuckoos" became the highly successful *VILLAGE OF THE DAMNED*, has sold his best-selling sci-fi novel "The Day of the Triffids" to Security Pictures of England.

Allied Artists will release the finished product in America, which will be in color and CinemaScope, starring Howard Keel and Nicole Maurey, from script by Philip Yordan. Triffids are terrifying vegetable monsters that attack London after virtually everyone in the city has been blinded by a mysterious phenomenon!

Science Friction is a short about the Big Bad Bomb and *From Inner Space* another fantastic short. Wyott Ordung, who was connected in one way & another with the writing on *TARGET — EARTH!*, *FIRST MAN INTO SPACE*, *ROBOT MONSTER*, and *IT STALKED THE OCEAN FLOOR*, will star in a series of combination live-action & animation shorts called *The Leprechaun*.

Close to 90 reels have gone into the production of *LORD OF THE FLIES*. Col-



A second cousin of King Kong, Mighty Joe Young and John Carradine? Whatever it is—it's HALF HUMAN (from the 1957 movie of the same name).



A terrifying scene from *IT CAME FROM BENEATH THE SEA*—and these boys aren't waiting around to see where it wants to go!

shots in a fanzine called *Fantasy Magazine*. Then, they planned to retitlle the story, call it *FOOD OF THE GREAT*. Then, the man who was destined to produce it was only a growing boy.

Bert I. Gordon has bought HG Wells' FOOD OF THE GODS!

Gordon—who hopes one day to film works by Bradbury, van Vogt—hence moves into the Big Time with his acquisition of this important property.

"Looking back," he says, "my *CYCLOPS*, *AMAZING COLOSSAL MAN* and *WAR OF THE COLOSSAL BEAST* have just been stepping stones leading to this, my greatest challenge."

While working slowly on *FOOD OF THE GODS*, giving it all the care & attention its development for the screen deserves, Bert Gordon will in the meantime produce *THREE DAY MAGIC*, a genieful fantasti-comedy based on a novelet of the same name by Charlotte Armstrong published in *The Magazine of Fantasy & Science Fiction*.

a la carte

Every movie morsel can't, alas, sound as tempting as *THE FOOD OF THE GODS*, but lesser mortals may find something to their liking in the following offerings which are scheduled to be dished up from time to time in times to come:

THE DOOMSDAY MEN and *THE OLD DARK HOUSE*, both books by JBPriestley, both to be produced by Wm. Castle. The latter book, first published in America in 1928 (there is some reason to believe there was an earlier English edition called "Benighted"), was made into a haunting horror film in 1932 under the direction of the late James Whale, of *FRANKENSTEIN* fame. The late Ernest Thesiger would be sorely missed from the remake but we see no reason why Boris Karloff himself should not recreate his original role of the powerful mute brute of a shaggy-jowled broken-nosed butler. How 'bout it, Bill?



An eye-full of trouble for anyone in sight—from JACK THE RIPPER, a Paramount release of 1959.

they're coming to haunt, horrify &
hexcite you —

FUTURE FANTASY



CHRISTOPHER LEE as COUNT DRACULA in the Stoker
Bramshell we're all anxious to see.

FANTASTIC FANTASTIC

Great News!

Richard (INCREDIBLE SHRINKING MAN) Matheson tells FM on the terrorphone that his vampire classic of the last man on earth surrounded by blood-cannibals—I AM LEGEND—will be filmed by Warner Bros., since earlier version (THE LAST MAN ON EARTH) failed completely to capture the power of horror in the book.

Same Studio will release Christopher Lee's TASTE THE BLOOD OF DRACULA, altho at the time this issue goes to press they are not satisfied with the title and picture may bear a different one when it reaches the American screen.

Next Hammer "vamper": THE SCARS OF DRACULA.

From the book of the same name, DOCTORS WEAR SCARLET, with Peter Cushing.

THE HERITAGE OF DRACULA!

DRACULA VS. FRANKENSTEIN!

THE VAMPIRE LOVERS!

THE LITTLE VAMPIRE!

TALES OF BLOOD & TERROR (vampire trilogy with Peter Cushing narrating).

COUNT YORGA, VAMPIRE.

GUESS WHAT HAPPENED TO COUNT DRACULA.

COUNT DRACULA (the film to watch for, direct from Stoker's book) with Chris Lee & Herbert Lom.

And (if you're under 18 close your eyes) for

STIC FILMARVELS



there's a vampire or two
in the future for you!



Close-up of Taurus the Terrible from the series EQUINOX.



John Carradine in the Mexi-Monster Movie, *LA SENORA MUERTE (THE LADY—DEATH)*.

adults only: *Virgin Vampire* and *The Nude Vampire*.

Yes, the fantasy screen future looks vampirific!

EEK & double eek!

We tell you all about the shadows of bats to come and (almost!) forget to mention one of the most important ones. Great things are expected from Jonathan Frid's own *DARK SHADOWS*! We're told this one will be really only for the bold & the brave.

MURDERS IN THE RUE MORGUE, the Poe pic done so well by Bela Lugosi, will be back this year from AIP.

Chris Lee has completed starring in *KINGDOM OF BLOOD*, described as a kind of variant version of *The Conqueror Worm* plot.

DR. CHALMER'S SECRET is a sort of *Donovan's Brain*, while the actual sequel to the famous *Donovan*, *HAUSER'S MEMORY*, will be made as a first-run telefilm.

Three A.D. pictures (*After Doomsday*, that is) are *ECCE HOMO*, *SEED OF MAN* and *GAS!* (the latter a Roger Corman production).

JACK H. HARRIS presents

EQUINOX

OCCULT BARRIER BETWEEN GOOD AND EVIL

see FOUR TEENAGERS
FIGHT
A DEVIL CULT
see THE RING THAT
ENSLAVES AND
DESTROYS
see THE SYMBOL THAT
DEFIES THE
HOSTS OF HELL
see THE UNLEASHED POWER
OF THE
1000 YEAR OLD BOOK

Starring

EDWARD CONNELL • BARBARA HEWITT
FRANK BOERS II • ROBIN CHRISTOPHER

Written and directed by JACK WHOOE

produced by JACK H. HARRIS

SUPERNATURAL Color by
De Luxe

SEE Great Gothic Writer Fritz Leiber, whose Father was in the Laughton HUNCHBACK OF NOTRE DAME, as the Lovecraftian Seeker of Forbidden Knowledge. Hear the Voice of FM Editor Forrest J Ackerman as the Psychiatrist on the Tape Recorder's Message of Terror!



The Attack of Drac (above) and the Scream of the Horrorline (below) as Zandor Vorkov plays the Vampire in **BLOOD OF FRANKENSTEIN**.





The Monster in chains (but not for long!) in **BLOOD OF FRANKENSTEIN**. Make-up by Tony Tierney, who got his start years ago as a young fan in *FM*.



Isabell Meets Bela in **ISABELL, A DREAM**.

tales of the eerie, fearie, skeerie and (sometimes) funny!

Lotsa laffs promised in **WHEN WOMEN WORE TAILS**.

Anthony Dawson, who gave us Claude Rains in *Battle of the Worlds*, Chris Lee in *Horror Castle*, Barbara Steele in *Castle of Blood*, Michael Rennie in *Naked They Die* and created the special effects for the first Perry Rhodan picture, has finished directing Dean (Love Bug) Jones in a comedy twist on HG Wells, **THE FANTASTIC, INCREDIBLE MR. INVISIBLE**. Next project for whirling dervish Dawson: A.E. van Vogt's famous **HOUSE THAT STOOD STILL!**

Vincent Price will do his thing in **CRY OF THE BANSHEE**.

Animated monsters will rock the screen in Hammer's **CREATURES THE WORLD FORGOT**, Jim Danforth's **WHEN DINOSAURS RULED THE EARTH**, David Allen's **RAIDERS OF THE STONE RINGS** (epic of Kong-like proportions with lost Vikings, and zeppelins vs. prehistoric monsters) and the McGee-Muren take-over by Jack (Dinosaur) Harris, **EQUINOX**.

scare fare

And still the titles flow like blood!
VOODOO!

THE MAN WHO HAUNTED HIMSELF!

THE VISITOR (Gothic).

WUTHERING HEIGHTS (Gothic).

THE MEPHISTO WALTZ (Gothic).

MIDNIGHT CASTLE.

THE CANNIBALS (Britt Ekland in a city filled with corpses).

THE CAT WITH 9 HEADS.

THE MIND THING.

THE BOARDING SCHOOL (behind this bland title lurks a Frankenstein-like plot).

BLOOD FLOOD: BLOOD FIEND, BLOOD CREATURE, BLOOD OF FRANKENSTEIN, BRIDES OF BLOOD, BLOOD DRINKERS, HORROR OF THE BLOOD MONSTERS and THE HOUSE THAT DRIPPED BLOOD (from the brain of Robert Bloch).

THE CURSE OF THE JACKALS.

TROG.

Sci-fi: **THE YEAR 2000 . . . WHEN THE SLEEPER WAKES . . . STRANGER IN A STRANGE LAND . . . LOGAN'S RUN . . . TOMORROW** (rock group vs. aliens) . . . Kubrick's **CLOCKWORK ORANGE** (violence gangs of tomorrow) . . . **THE ANDROMEDA STRAIN . . . HOLOCAUST . . . LATITUDE ZERO . . . MOON ZERO TWO . . . NINE MILES TO THE MOON . . . THE MIND OF MR. SOAMES . . . NO BLADE OF GRASS . . . THE TIDE WENT OUT . . . BUG JACK BARRON . . . A GIFT FROM EARTH . . . THE ATOMIC RACE . . .**

"the last groundup" (as the cannibal said while munching his final manburger)

And a variety of other strange screen thrills



Attack of the Werewolf in the new play SORRY, THE BRIDGE IS OUT; YOU'LL HAVE TO STAY THE NIGHT, which may make it to TV for Halloween.

to come includes:

Luigi Cozzi's filmization of Fred Pohl's TUNNEL UNDER THE WORLD . . .

WHITE ANGELS, BLACK ANGELS (a witchcraft documentary) . . .

MASTER OF TIME.

FEAR.

A FINE AND PRIVATE PLACE.

EARTHLIGHT.

MIDNIGHT.

THE TRANSPLANT.

THE INCREDIBLE TWO-HEADED TRANSPLANT.

INVASION OF THE ASTROS.

WAR OF THE GARGANTUAS.

THE GLADIATORS.

MONITORS.

CRIMES OF THE FUTURE.

MEMORIES OF THE FUTURE.

ZETA ONE.

Revivals of CHANDU THE MAGICIAN and JUST IMAGINE (to Mars in 1980).

MARK OF THE DEVIL.

MACABRE DANCE.

THE SHADOWS (they're back from the grave in modern Egypt).

And—

NECROPOLIS! (Maria Montez' daughter, Tina Aumont, in a future terror city.)

END

(Heaven forfend!)



GIRLS AND GH



DOULS GALLERY



Portrait #7

Queen of Blood Menaced by King of Creeps!

SHE you will recognize as—
Velana!

Vampire woman from outer space.

QUEEN OF BLOOD.

While HE is—

The Man From Uncle.

Huh?!

Correction: The man who *makes* you say Uncle.

Uncle Creepy, star of a certain eerie comicbook.

When the two met for the firsttime at our Photog-
rapher's weirdshop—er, workshop—neither got a
lick of work done!

HE was too busy Florence Marly. And—

SHE was too busy posing as Girl of the Month
for our Ghoulish Pin-up Feature!



END

CHANDU THE MAGICIAN



ROXOR — His Mortal Enemy!



"Speak!—If you want to keep your tongue in your head," BELA LUGOSI threatens Henry B. Walthall.

the threat of roxor

"Paris! New York, Imperial Rome! All shall be destroyed! Men shall return to savagery! Great dams shall burst, pouring their tons of water onto the countrysides, drowning the people like rats. They shall all know me—the Supreme Intelligence. Me—ROXOR!"

—Thus gloated Bela Lugosi in 1932 at the height of his power at the climax of **CHANDU THE MAGICIAN** as he prepared to unleash the deathray that would destroy cities half way 'round the world.

the fantastic film

A reviewer of the time reported:

Chandu vs. Roxor; magic vs. villainy. Bets might be placed on the outcome of the picture, if anyone believed Magician Edmund Lowe could possibly lose in his contest with Bela Lugosi, the madman in **CHANDU THE MAGICIAN**. It is suspenseful entertainment.

Evil forces in the modern horror pictures had a haphazard opposition until magic came to the rescue. It is still an uneven contest when the magician depends upon the hypnotic eye for his supremacy.

It looks bad for the resourceful Mr. Lowe when

he is chained in a dungeon with his eyes bandaged and the beautiful princess is within speaking distance but unable to render aid.

When this crucial moment comes, the mad Roxor, seeking to pry the secret of the deathray from the imprisoned inventor (Henry B. Walthall) appears to have the upper hand. Walthall's wife and two children are also captives in the rocky caverns above the Nile. The maniac is about to loose the electric forces that will destroy cities halfway around the world and make the surviving souls his subjects.

CHANDU, with all its supernatural & diabolical elements, is brought down to earth by the civilized character of the Yogi magician, in which Lowe does his best screen work; the inventor, flawlessly played by Walthall; and the Princess Nadji, introducing Irene Ware in her first important film role.

Bela Lugosi, master of sinister roles, conjures up more than the usual horrors in his torture chamber.

alas, poor roxor

For some reason, reviewers couldn't seem to get Lugosi's screen name right in **CHANDU**. The reviewer quoted above called him Roxol. The reviewer following called him Raskor!

(To compound matters, this was at a time before



Victim's eyes bulge in horror at the fate in store for him as Roxor glazes at his helplessness.



World menace Roxor feels so sorry for Irene Ware you almost feel he'll put her out of her misery.



The Good Guys are the ones on the floor—where things are looking black for them as black-haired blackguard Lugosi looks on . . . sympathetically?

Lugosi had become a household word and he was still being called everything from Belli Lugosi to Bela Lagusi.)

Review #2:

Such goings on have not been seen in the movies since Pearl White was rescued from those harrowing messes in PERILS OF PAULINE.

CHANDU began as a radio serial and was such a sensational success that Fox upped and bought it at a fabulous figure. It's just as mysterious & amazing when brought to the celluloid.

Review #3:

This is the same Chandu whose adventures have been related over the radio. The story is just as imaginative & improbable but exciting & entertaining.

Eddie Lowe is the Yobi whose mystic powers are pitted against Bela Lugosi, would-be destroyer of the world.

Special photographic shots enhance the eeriness.

the ad he had

"CHANDU . . . He Lives on the Screen!"

This was the full page ad we (who were alive) saw in movie magazines in 1932.

"The sensational CHANDU, The Magician, greatest of all radio mystery thrillers NOW on

the screen. Millions have sat spellbound, listening to the exploits of daring of this super magic maker—NOW you can both see & hear and CHILL with CHANDU and his further adventures in this marvelous film."

as time told it

TIME magazine itself wrote up CHANDU and a few of the things it had to say were:

"The cinema's use of superscience for thriller purposes spins dizzily off the planet and puts more things in heaven & earth than were ever dreamed of in anybody's philosophy.

"Using his knack of turning rifles into snakes, turning gold pieces into toads, stiffening ropes upright in air, passing thru solid walls, getting out of coffins at the bottom of the Nile and taking time out from Yoga principles long enough to fall in love with an Egyptian Princess, Chandu should reasonably have solved the situation and ended the picture in 3 minutes."

But then there wouldn't have been all the fun of the fearful menace of "Rascal" Lugosi, intent on crisping whole civilizations like pieces of burnt toast! A real swell horror host.

In a future issue: THE RETURNS OF CHANDU.

END

BENEATH THE PLANET OF THE APES

lies a world of hideous mutants!

the great 1968

There were two simultaneous fantasy film sensations in 1968—

2001: A SPACE ODYSSEY, still breaking records two years later in many parts of the country.

And—

THE PLANET OF THE APES, which might, with justice, have been subtitled A SIMIAN ODYSSEY.

Both films featured apemen but PLANET more so than SPACE ODYSSEY.

PLANET was a great triumph for its producer, Arthur P. Jacobs, and its studio, 20th-Fox, and was acclaimed by critics & fans alike.

It proved to be the second most profitable non-roadshow release in the history of 20th-Fox and so far has racked up box-office sales of a fantastic \$25 million!



Monkey see, monkey do. How about you? Do you want to play Follow the Leader? Then Follow General Ursus (James Gregory), leader of the gorilla, **BENEATH THE PLANET OF THE APES!**



Hung up! Being hanged upside down can make apemen mighty cross!

sequel equal of original

There have been few great sequels.

BRIDE OF FRANKENSTEIN comes to mind as one.

BENEATH THE PLANET OF THE APES is certainly another. Your reviewer caught the preview with FM's editor and was *very* enthusiastic about it.

the exciting story

BENEATH takes up where PLANET left off; in fact, like an old-fashioned BUCK ROGERS or FLASH GORDON serial, reprises the final couple minutes of the preceeding picture.

Once again astronaut TAYLOR (Charlton Heston) learns with shocked surprise that he is not on some strange planet outside the solar system but has gone thru a time-warp and returned to an earth of the future.

An earth scarred by the nuclear fission of Atomigeddon.

An earth where radiation has caused apes to mutate into talking counterparts of men.

An earth where its mighty metropolis, New York, has been obliterated by Hell Bomb fires and only a mutilated portion of the Statue of

Liberty remains as mute evidence of a once mighty civilization.

"Damn you! Oh, damn you!" shrieks Taylor hoarsely as he pounds his fists in despair in the sand. "You did it! You fools finally really did it!"

Yes, mankind didn't grow up in time; it blew up instead.

into the unknown

Now spaceman Taylor and his beautiful but mute companion, the human girl NOVA (Linda Harrison), leave the land of the intelligent apes and set out to explore the grave new world.

Meanwhile, astronauts BRENT (James Franciscus) and SKIPPER (Tod Andrews) have been sent on a similar space pattern to locate the missing Taylor.

During the crash-landing on the earth of the future, Skipper is mortally injured and in a short time dies.

Brent is left alone to fulfill his mission on the Planet of the Apes.

the world below

When Taylor accidentally discovers a human civilization remaining in remnants beneath the



Two human slaves ponder their fate in ape prison with friend Zira.

surface of what once was New York, he is taken prisoner. But Nova is able to escape, with instructions to find friendly ape-girl ZIRA (Kim Hunter) and CORNELIUS (David Watson) and get help from the apes.

On her return trip, Nova discovers Brent, who accompanies her to the city of the apes.

uptight in ape city

There is trouble in the streets of the apes.

From a hidden vantage spot, Brent & Nova observe an angry meeting of simian citizens who are being worked up to a fever pitch of action by a warmongering gorilla, GEN. URSUS (JAS. GREGORY).

The militant gorilla leader is shouting:

"Death to all humans!

"We must track down and destroy each & every one of these menacing men who pose a constant threat to our great civilization!

"They are barbarians who cannot be permitted to live on the same planet with us!"

The planned attack would include extermination even in the subterranean civilization where Taylor is being held prisoner.

"all men are evil"

DR. ZAIUS (Maurice Evans) is a dove by nature but is persuaded of the argument that mankind is an evil race and must be eliminated if the apes are ever to have any peace.

"I am not in favor of your war," he tells Gen. Ursus, "but man is indeed an evil beast and, as such, must be conquered."

Zira & Cornelius, however, do not accept the theory that man is base by nature and, when they come in contact with Brent & Nova, urge them to flee before they are discovered and put to death by minions of the militant general.

Brent & Nova take the kindly apes' advice but have not gone far from the city when they are seen by gorilla guards and captured.

Brought back to the ape city as prisoners, they are spotted by Zira, who aids in their escape.

But *again* they are tracked down and, once more, *almost* captured when, on the verge of becoming captives of the manapes the second time, they discover a cave.

They hide.

Later, exploring the cave, Brent & Nova find it to be an entrance to the underground "world" earlier found by Taylor.



When **Mutant Menace** (Victor Buono) exerts his **Mind Power**, the unpleasant result is seen on the right: **Brent** (James Franciscus) feels compelled to strangle **Nova** (Linda Harrison)!

death world

As Brent & Nova descend, it is like a trip into Dante's inferno.

Only this is what remains of a man-made inferno:

Melted masses of steel fused with concrete—
Glass, that once flowed like water under super-heat, now frozen lava—

Twisted architectural shapes that once had meaning, tortured beyond recognition by bursting atoms unleashing their destructive forces—

The aftermath of man gone mad.

Devastation incredible! Devastation everywhere. Roaring subways now silent catacombs, the great Radio City Music Hall now a shell.

But life can live within a shell and in the skeletal remains of once mighty Manhattan now dwell—

amazing mutants

The descendants of 20th century man.

Super intelligent, they can:

Project their thoughts thru space, communicating with soundless speech heard only in each other's brains—

Conjure up, like alchemical wizards of the Dark Ages, fiery visions of flaming death or terrifying scarecrows with corpses of manapes replacing stuffed straw men—

Manipulate unwilling minds to perform acts of violence, one friend against another . . .

Masters, are they, of super-psychological warfare.

And—

the faces beneath the masks

They are *scarfaces*!

Beneath the smooth human masks that each wears are faces from the nightmares of atomic physicists, raw red-&-purple veined visages with the outer layer of skin stripped away.

Imagine, if you can, scores of Vincent Prices on the screen as he appeared in **HOUSE OF WAX**.

Or dozens of the dreadfully mutilated Claude Rains as the unfortunate man with the acid-eaten face of **THE PHANTOM OF THE OPERA**.

Or James Whitmore, the veiled horror of the **FACE OF FIRE**.

Not since the revolt of the manimals in **THE ISLAND OF LOST SOULS** have so many faces of horror been seen simultaneously on the screen!

A faceful of spaghetti may seem amusing—but what if that spaghetti, pulsing with blood, pockmarked with confetti, is the face?

Only the strong will be able to face it, the others hide their face in their hands.

captives of the cruel ones

Brent & Nova are overpowered by the human mutants and, in a cruel demonstration of their great Mind Power, one of them forces Brent to choke Nova almost to death.

Brent's mind, to the mutants, is like a magazine open to the Table of Contents, and they read there all he knows about Ape City and the plans of the simian population to attack the mutants.

By a happy coincidence, Brent is placed in a cell with the very man he has been searching for—Taylor.

But the pleasure they take in each other's human company is of short duration for almost immediately the two hapless humans are exposed to a diabolical demonstration of the mighty mind control of the mutations as they are forced to pit the brawn of their bodies against one another in mortal combat.

Brent & Taylor nearly kill each other but at the last moment the anticipated gorilla attack takes place and they are forgotten as all pandemonium breaks loose.

the end of earth

You've seen A CRACK IN THE WORLD.

What happens WHEN WORLDS COLLIDE.

Now, in the climax of BENEATH THE PLANET OF THE APES, we see the apparent destruction of not merely what's left of Man-

hattan but the entire world.

I say "apparently" for already there are rumors of a return to THE PLANET OF THE APES.

THE CREATURE FROM THE BLACK LAGOON series was good for two sequels—maybe PLANET OF THE APES will be too.

In any event—Nova manages to rejoin her fellow humans but for a short time only as a live superbomb, capable of destroying the entire earth, is activated shortly thereafter.

We see the Hell Bomb smoke with the brimstone fumes of Hades—

Hiss like all the devils in hell had their tails twisted—

And then explode in a gigantic white-out that brings the film to its conclusion.

after the planet of the apes

FM readers, I have learned, are quite interested in behind-the-scenes information and I am happy to be able to supply you with quite a bit.

Like PLANET, most of the sequel was filmed at the Studio itself and on location at the Fox movie ranch in Malibu and desert spots in Utah and Arizona.

But the real star in this film is, once again, John Chambers, who received the Oscar for his make-up genius in the first PLANET.

While Dr. Zalus (Maurice Evans), center, confers with the Minister (Thos. Gomez), right, Gen. Ursus (Jas. Gregory) keeps his eye on YOU!



RUMPUS ON THE CAI



When apes ape men, the signs of the time demonstrate things haven't changed very much!

**Unmasked
Mutant
Albina
Confronts
Human-
Masked
Mutation**



New appliances had to be created for the several hundred gorilla guards and army members of the cast. Original molds created for Maurice Evans and Kim Hunter were hauled out of storage at Chamber's lab to be used again, and fresh appliances were made from these the horrible scars of *The Bomb*, actual foam rubber appliance-masks were created to fit over the already made-up actors' faces. Complicated beyond comprehension, it is easy to understand why Chambers was once again given a \$1 million make-up budget!

As he explains, "We had to first cast the actual faces and full heads of the actors playing the mutations, then create full head appliances of the mutations over those heads, then duplicate the actors' true faces as masks to fit OVER the mutation make-ups."

Chambers recalls, "We had to determine what the appearance might be of a human being 2000 years hence, centuries after the nuclear destruction of their ancestors' civilization, along with the effects of radiation fallout on intervening generations".

APES AT SIMIAN U???



Long after the Big Blast and only the faces have changed. Monks still act like men!

many molds daily by specially trained lab technicians in an around-the-clock ordeal.

As Chambers remarks, "We thought it would be easier the second time around but there were new problems & situations no one anticipated."

He was referring to such things as outdoor location shooting in 120° heat with constant repair of the gorilla appliances necessary, and several of the gorilla actors having to be completely relieved of make-up to be allowed to recover from fainting spells!

As John describes, "That desert heat is deadly to someone NOT wearing make-up! Imagine how you'd feel with another face ON TOP of your own!"

But whatever the problems, John Chambers has once again succeeded in sheer perfection; his work is, indeed, *art*!

And Arthur P. Jacobs has succeeded at a task no one really believed possible: He has "topped" himself with the sequel they said couldn't be filmed.

BENEATH THE PLANET OF THE APES is more fun than a barrel of *menkeys*! **END**



Make-up Wizard Chambers Creates Albina's Mutation Mask

YOU AXED FOR IT!



"Break into print" with your name published in FM and a foto dedicated to you. Just send your request to Dr. AX, Famous Monsters, 22 E. 42nd St., New York, N.Y. 10017, and our tame vampire will do the rest. Dr.acula will do his best to dig up a picture to please you—if he can first dig himself out of his coffin!

At the fiery climax of the film, **MIGHTY JOE YOUNG** goes out on a limb for animation fiends and fans of O'Brien, Delgado & Harryhausen: **JON BERG, BILL HEDGE, T.J. ALLEN, GLENN R. PUGH, AL STUART, RUSS & SCOTT KINGSTON, SCOTT MASTERS, JILLIAN TAGGART, ALAN GROSSMAN, VIVIEN BURGOON, DONALD SHAY & FRANK SURNIAK.**





I MARRIED A MONSTER FROM OUTER SPACE—"and then I got a good look at his face!" screams heroine of harrowing 1958 film for JUDITH SINGER, BOB BLANCHARD, DAVID "BIRD" CROSBY, KAREN KADINE, CURT KEEVER & G. RANDY PALMER.

YOU AXED FOR IT!

LON CHANEY SR. portrayed dual role of menacing ape-man & mad scientist in a silent shudder film which also had 2 names: *THE OCTAVE OF CLAUDIUS* & *A BLIND BARGAIN*. Here the legendary Lon appears for **RICHARD HOUSER JR.**, **STEVE WACHTEL**, **JACK SHARP**, **MARK WOOD**, **EUNICE FINKENSTEIN**, **LESTER ANDERSON**, **LAMAR D. TABB**, **RAY LEE**, **BOB DAVIS**, **MILTON ANDERSON**, **FRANK SIPOS** & **JON WOLTER**.



Mutano the Horrible strikes again in Klaus Unbehau's German-made *EXPERIMENTS OF YALON*. Here **Chas. McDonald** menaces **USCHI ERNSTING**, **GOSWIN DOERFLER**, **SUSI LENART**, **W. MOMMERS**, **KARL SCHEER**, **MARIO & WANZE KIWAT** and **AXEL & SONJA MELHARDT** and **PERRY RHODAN**.





Back from *THE BLACK SLEEP*, Lugosi Lives Eternal for COLE WILLIAMS, LYNDA MANKIN, HANS & JODY NINTZEL, ROBT. HUNT, HOPE BEENA, TIGRINA, MICKEY FORD, ELLEN MARIE GEORGE, CHUCK TURNBULL, RICKY JONES & NANCY WHITMER.



The werewolf from *THE RETURN OF THE VAMPIRE* returns for JAS. A. LOCKERIDGE, AL SIROIS, ROBT. HANCOCK, EDW. COKER & TIM HORTON. Vincent Price leaves *THE TOMB OF LIGEIA* long enough to make a guest appearance for MICHAEL ISENBERG, TERRY COPPLE, JOHN ROBINSON, KIRK BUGG & MARILYN WELDEN. A zombie from *THE EARTH DIES SCREAMING* walks again for RICHARD ASARD, GARRET A. KOOYER, DONALD STEWART, BRUCE LEVERSON & ROBT. OAKSFORD. Conrad Veidt grimaces once more as *THE MAN WHO LAUGHS* for GRACE ANDERSON, OTTO KLEMENT, BRUCE MacDONALD of Mexico, MELVIN RILEY & SARAH SCHMILL.





Everybody's Favorite, the One & Only BORIS KARLOFF brews some Mood for TOM BRENNER, DENNIS WEILER, BILL WILLIAMS, JOHN ABRAMSON, DANN PERKINS, GARRY BOONE, JON MILLER, CRAIG CAMPBELL, DANNY PIENCIAK, MIKE GANT, BOB DEVEAU, ROSALIE RUBENSTEIN, JOS. BAUER, ROGER GARMORY, ANDY GOODMAN, DAVID RENWICK, BARBARA BURROUGHS & RAY MACKENDER. From *CORRIDORS OF BLOOD*.

END



In the Grip of Groton! (Chaney Jr. Chills Again!)

twice the terror, twice the
chill bills! FM'S DOUBLE CR

BLOOD OF FRANKENSTEIN

the terror twins

Theaters playing the latest monsterrific duo of horror pix will be in the red.

But literally!

While the box office turns green with lettuce, the screen runs red with catsup.

Or is it?

See **BLOOD OF FRANKENSTEIN & HORROR OF THE BLOOD MONSTERS** and decide for yourself whether you're seeing a mere motion picture or—horrible reality!

the earth menace

Our planet's people are in danger of being completely drained of their blood (in **HORROR OF THE BLOOD MONSTERS**) when a terrifying wave of inexplicable vampire-killings sweeps the face of the world like a crimson tide.

Simultaneously, Dr. Rynning (John Carradine) plans a daring flight to an unknown solar system in a perfected spacecraft.

the planet of the vamps

Dr. Rynning & his crew blast off for planets unknown and somewhat like the astronauts who

landed on the Planet of the Apes, find themselves on a world similar to our own earth.

Except that the atmosphere of this earth-like world proves to be poisoned by dangerous "chromatic radiations", radiations which cause the explorers from earth to experience weird color translations.

And something far more sinister is learned: the vampire deaths on earth appear to be connected to *this* planet for it is discovered that a tribe of vampires rules this far world! Years before, samples of their poisoned blood were transported to our planet, possibly causing new "converts" to their parasitic breed.

manimals & monsters

Rynning's World (if anyone would want such a horrifying planet named in their honor) proves to be a planet of peril that is infested by:

Snake-men?

Bat-demons!

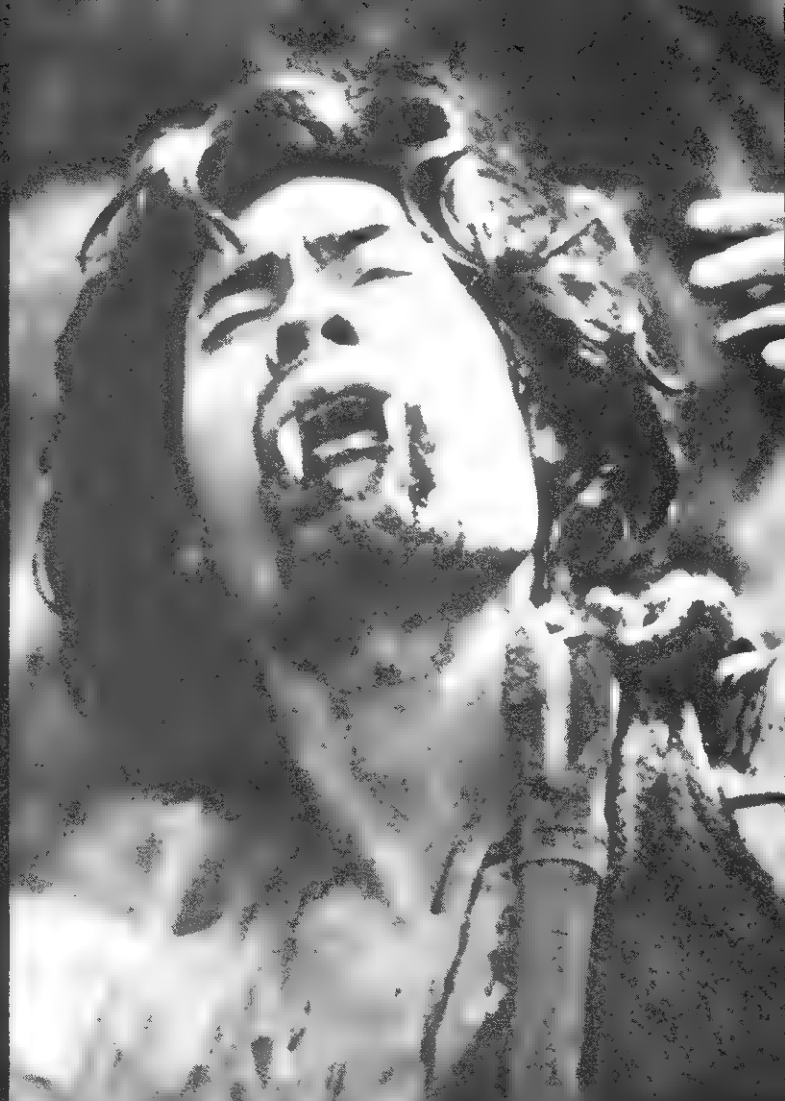
Claw-men!

And, of course, the Vampires themselves!

Death in lurid form lurks everywhere on Rynning's World and the doctor does not know whether he will be able to successfully pilot his ship back to earth and save our blue world from the scarlet scourge of vampirism.

...lls, in this newest of
ATURE FEATURE PREVIEW!

HORROR OF THE BLOOD MONSTERS



A Highlight of Horror on a Mad Planet of Vampires!

Only theater patrons will know the breath-taking answer. Be sure you're one of them!

meanwhile, back in the lab—

The other feature, **BLOOD OF FRANKENSTEIN**, is in color, re-unites Lon Chaney Jr. & J. Carrol Naish, who made horror history in 1944 in **HOUSE OF FRANKENSTEIN**, and was co-authored by none less than Sam Sherman, one-time co-editor of our companion magazine *Screen Thrills!*

Picture also returns to the screen Angelo Rossito, the famous midget whose presence has added menace to many a great terror film of the past, and introduces Zandor Vorkov as Count Dracula and John Bloom, an actual 7-footer, as Frankenstein's monster.

Forrest J Ackerman, who was Technical Advisor on the film, also plays a cameo role as a scientist who has the misfortune to run into the Monster one midnight...

the tale of terror

Dr. Durea (Naish), the last living member of the infamous Frankenstein family, has changed his name in order to escape the reputation of his ill-fated forebears. An accident has left him an

embittered cripple, forced to live in a wheelchair, and he secretly experiments with the blood of pretty young girls, attempting to perfect a serum which he believes will cure him.

As a coverup for his nefarious activities, Dr. Frankenstein, known to all as Dr. Durea, operates a Museum of Horrors at a seaside amusement pier. He is aided by Grazbo, a midget (Rossitto).

Groton (Chaney), another helper, is a half-wit who assists Durea, hoping that the perfected Blood Serum will not only cure the doctor but make him, Groton, "smart and like other men".

Count Dracula (Vorkov), who has long suffered under the curse of daylight, has found out about the Blood Serum and believes that a complete transfusion of this miracle substance into his veins could extend his "useful" walking hours.

(A vampire at night is bad enough but imagine a human bat whom daylight could not destroy!)

the vampire's monster

In an unmarked grave in Oakmoor Cemetery, Dracula discovers the remains of the original Frankenstein monster (John Bloom). Wrapped in chains and buried, the creature now resembles that ancient clayman slayman, the Golem. Dracula digs up the monster with a particular use for him in mind.



Dr. Rynning (John Carradine) operates mysterious machine on unknown planet while (below) we see sleepers on the weird world of chromatic radiations—dreaming who knows what?



groton's gruesome task

It is Groton's gory job to lurk on the beach after dark and decapitate young girls, whose heads & torsoes he then carries back to Durea's secret lab. Here the doctor extracts the blood needed for his serum, then restores the girls' heads to their bodies.

The restored corpses are kept drugged and standing in weird coffins.

search for a severed sister

Judith (Regina Carrol) is looking for her last sister Joan, who, unbeknownst to her, has become one of Dr. Durea's living dead, a suspended animation victim after being beheaded by Groton. Judy is aided by Mike (Anthony Eisley) & Sgt. Martin (Jim Davis).

the trap of Dracula

Dracula confronts Durea and traps him into once again bringing the Frankenstein monster to life. With the aid of a supercharged new laboratory powered with ultra-voltage hyper-electronic machines, the doctor & the vampire bring the undying monster back to life, just as the strange Zorna comet casts its z-rays over the earth.

the doom of dr. beaumont

A scientist (Forrest Ackerman) who had worked on revivification of the Frankenstein monster years earlier, is alone in his car late one night, when the Prince of Darkness mysteriously materializes at his side. Dr. Beaumont is understandably shocked. He babbles:

"Who—who are you?"

The pale thin creature with the pointed black beard & hungry beady eyes replies menacingly:

"I am known as the Count of Darkness, the lord of the manor of Carpathia. I am..."

Eyes widening in horrified comprehension, Dr. Beaumont completes his description:

"DRACULA!" More nervous than ever, he practically trips over his own tongue as he blurts out:

"I'll tell you what you want to know! I can be of great assistance to you. The monster's body is almost indestructible. But his heart—if his heart is destroyed at high temperatures..."

As Beaumont dares look directly at Dracula he becomes hypnotized by the vampire's stare. Dracula directs him to drive to where his dread destiny waits him in the form of—

The Frankenstein Monster!

Screaming & writhing futilely, Dr. Beaumont is crushed to death in the incredibly powerful arms of the towering 7'7" cadaver of destruction . . .

"more blood!"

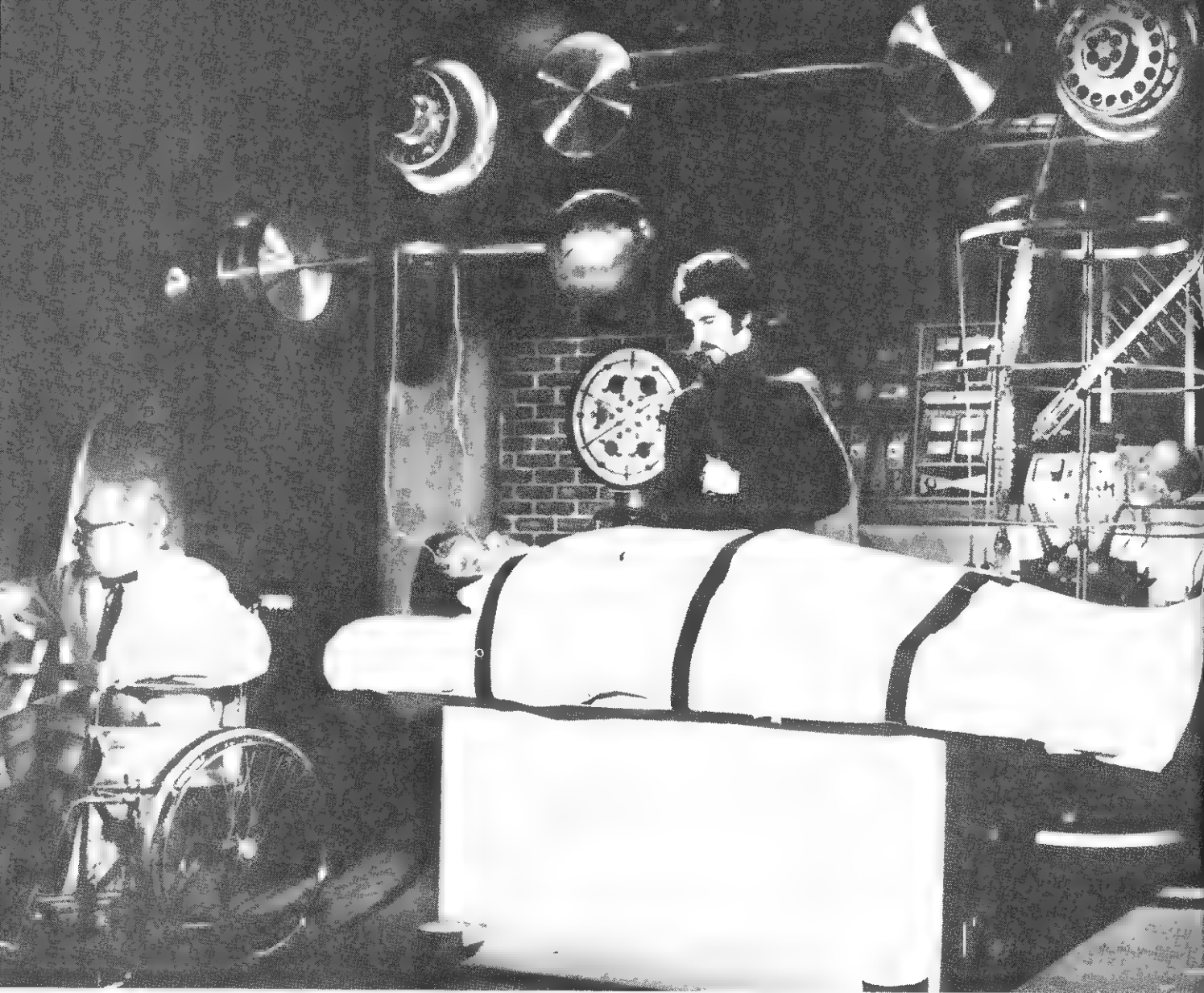
Durea & Dracula, needing more of the fluid of life for their serum, send *both* Groton and the Monster out in a gory bloodbath of mayhem & murder.



Boris Karloff once made a film called FRANKENSTEIN —1970 and now it is 1970 and we see what the monster really looks like this year!

The Doom of Dr. Durea! J. Carrol Naish meets his awful end as the hero discovers the dread secret of his House of Horror.





Dracula awaits the waking of the Frankenstein monster in Dr. Durea's mad lab. (Note the decor known as Early Strickfaden.)

Judy & Mike discover the sinister secret behind Durea's innocent-looking amusement pier "House of Horror" and Mike has a furious fight with Groton, who has had an injection of the serum which has transformed him into a mad zombie, a mindless murder machine. Durea, attempting to escape during the terrible fight, loses his life in a fashion better seen than described.

slave of dracula

The King Vampire now has the Frankenstein Monster under his control and has plans of his own.

With Durea dead, Groton blindly pursues terrified Judy to the roof of the horror "amusement show" building where Sgt. Martin & his assistants arrive just in time to shoot Groton off the roof.

But Judith is not safe. As she turns in relief to descend, she finds herself staring directly at Dracula—who hypnotizes her with his mind-steal-

ing ring and drives her off in a hearse.

There is a thrilling climax in an old abandoned powerhouse where Dracula is *apparently* destroyed, along with the Frankenstein monster. But, considering their track record (they have been running nonstop since 1930!)—who knows? Maybe they'll even graft Dr. Beaumont's head on Groton's body and create a new Unholy Three:

Frankenstein . . .

Dracula . . .

And the—

Ackermonger!

behind the scenes

We got an advance peek at the Pressbook on BLOOD OF FRANKENSTEIN and, courtesy of Sam Sherman, are permitted to *preprint* this selection on one of the last of the greats who plays Groton:

"Don't call me Lon Chaney Jr.!" growls Lon Chaney Jr., currently starring in BLOOD OF



Bad Dr. Beaumont (Rotten Editor Ackerman) is between the Devil & the Deep Blue Sea, as the saying goes, what with Dracula thirsting at his back and Frankenstein bursting upon him in front. See the Evil Editor die before your very eyes (in color!) in BLOOD OF FRANKENSTEIN!

FRANKENSTEIN. "Don't you think it's ridiculous for a man who's a grandfather several times over?"

Nevertheless, when you're the son of a man who was a living legend, it's difficult not to be identified as that man's son. Lon Chaney Sr. died in 1930 but still remembered are his immortal portrayals as the Hunchback who haunted the cathedral at Notre Dame; the Phantom of the Opera; the mad scientist of **THE MONSTER**; the armless wonder of **THE UNKNOWN**; the "frog" in **THE MIRACLE MAN**; the ghoulish vampire of **LONDON AFTER MIDNIGHT**; the ventriloquist of **THE UNHOLY THREE**—They called him "The Man of A Thousand Faces".

But the son of the silent star has earned a reputation all his own as—

The Mummy!

The Wolfman!

The Man Made Monster!

Dracula!

The Frankenstein Monster!

And scores more of scary roles.

In fact, taking a cue from the title of one of his horror films, he might be termed **THE INDESTRUCTIBLE MAN!**

Now Lon Chaney jun—er, Chaney the younger—brings to the screen a powerful performance reminiscent of his unforgettable role as the dumb brute Lenny in **OF MICE AND MEN** as he portrays a great hulking creature, more brawn than brain, in **BLOOD OF FRANKENSTEIN**.

Bringing thrills to the screen since 1932, today's Lon Chaney has rarely appeared with more chilling effect than as Groton in this modern monster movie where the Undying Monster meets the Undead Vampire.

FAMOUS MONSTERS OF FILMLAND magazine says, "Whether werewolf or walking shroud, sinking his teeth into a role as Dracula or crushing the living daylights out of an adversary with his towering strength, there's no one on the screen like Chaney!"

END



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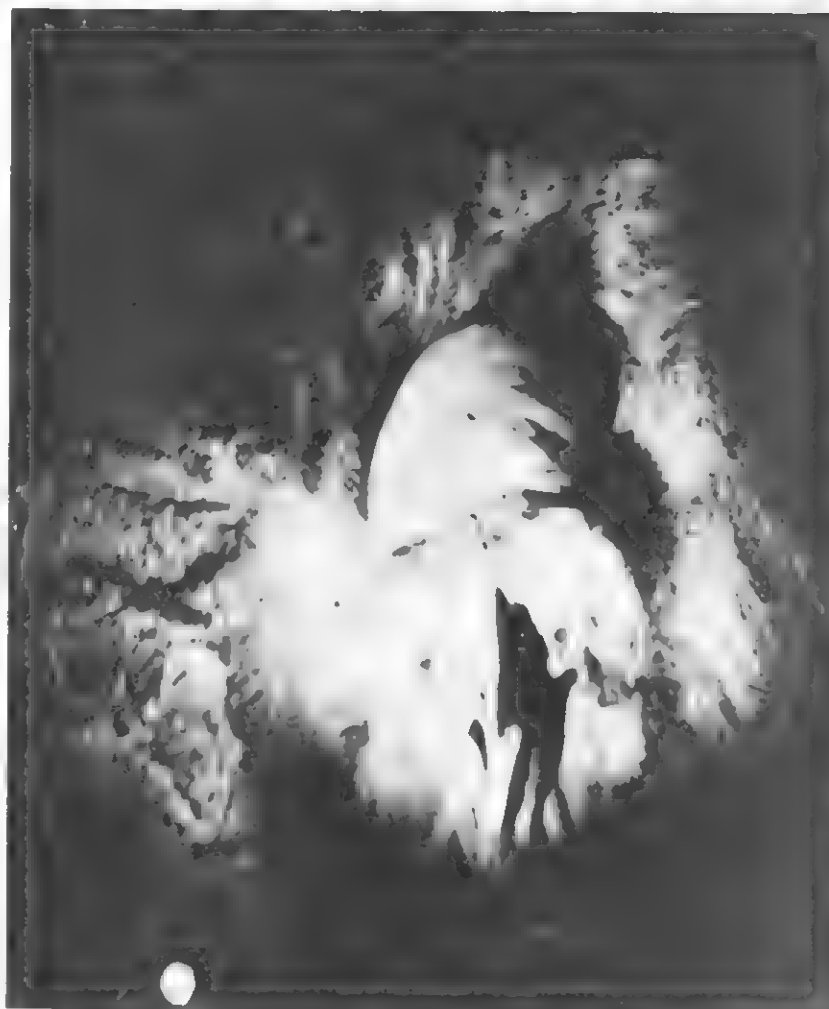
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MYSTERY PHOTO

NUMBER

47



IS IT-- HUMAN ???

Is it NOSFERATU, the original silent Dracula?

Is it the ancient High Lama of LOST HORIZON?

Is it the ancient Low Lama of FOUND HORIZON?

Is it the Father of the Lama of HORIZONTAL HORIZON?

Or is it Professor Gruebeard?!

Questions, questions, and all of them abominable.

Snow use, we aren't going to give you any more clues. You'll just have to sweat it out till nexttime if you don't know the answer this time . . .

ANSWER TO MYSTERY PHOTO NO. 46



Lasttime it was THE DEATH CURSE OF TARTU. No one had yet identified it when we went to press but we had some more right answers on #42 (INVADERS FROM MARS) from Richard Andres, Hillel Abrams & Tom M. Shaw; and #43 (HOUSE OF WAX) from Shel Dorf, Steve Eskeback, Bob Martin, A. Seminera, Michael Gei, David Ullam, Marty Gerhart & Robt. Teague Jr.

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GORDON
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WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR

INQUIRY TO: PROF. GRUEBEARD, FAMOUS MONSTERS, 22 E. 42 ST., NEW YORK CITY, N.Y. 10017.

Q Can you tell us what LON CHANEY's latest role is?—JAMES MILLER & GEORGE SNOW.

A Well, he plays a kind of great dumb brute like the role of "Lenny" he created in *OF MICE AND MEN*. Having at different times played both Dracula and Mary Shelley's Monster, he is now in a film where both are the menaces: *BLOOD OF FRANKENSTEIN*



LON CHANEY
Another "Lenny"

Q My friend and I have been arguing over how many times BORIS KARLOFF has portrayed Frankenstein's monster. I always thought it was only three times, but my friend insists that it was four. Please help save our friendship!—TIMOTHY REED, Burlington,



BORIS KARLOFF
How Many Monsters?

A Everyone knows that Karloff played the immortal Monster in *FRANKENSTEIN*, *BRIDE OF FRANKENSTEIN* and *SON OF FRANKENSTEIN*. Your friend could be thinking of *FRANKENSTEIN 1970*, in which Boris played the creator, not the creation. Or perhaps he had in mind the *ROUTE 66* teleplay which had King Karloff don the Monster's make-up for a final time.



PETER CUSHING
With Price & Lee

Q Did PETER CUSHING ever appear in a film co-starring with Vincent Price?—LESLEY CAMINEZ, Flushing, N.Y.

A Yes, Lesley. The name of the movie was *SCREAM AND SCREAM AGAIN*. Christopher Lee was also featured, making it a triple-threat flick.

Q It has been quite some time since the name J. CARROL NAISH was seen on a movie marquee. Most fans will remember him as the murderous hunchback, Daniel, in *HOUSE OF FRANKENSTEIN*. What is he doing lately?—BRUCE SCHOLDAR, Brooklyn, N.Y.

A Mr. Naish, now 70 years young, stars as the evil Dr. Frankenstein in the all-new *BLOOD OF FRANKENSTEIN*.



J. CARROL NAISH
Plays Dr. Frankenstein

Q What will CHRISTOPHER LEE look like in the new *DRACULA*, the one based on the original Bram Stoker novel and not the latest sequel?—SHIRLEY HARRIS & TESS LEIGH DODGE, Garden Grove, Calif.

A Feast your eyes, Shirley & Tess, but don't get too close!



CHRISTOPHER LEE
The New Dracula



DEAD-LETTER EDITION

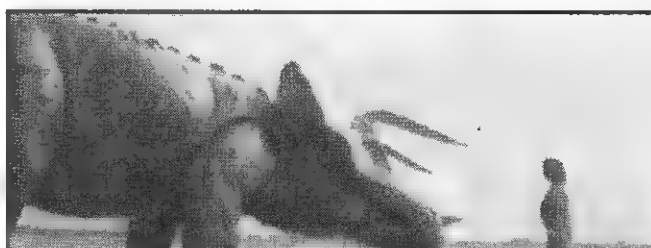
OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

Moon Monsters Strike Again

Master model-maker John Moon, featured in FM #64, has certainly not been idle since that time. Not content to rest upon his laurels (or, in this case, the many expertly-made monster models he has already built), John has been busy creating two

finely sculptured as the brontosaurus & Cyclops pictured in FM #64.

John, an Australian fan, was unable to receive FM due to the fact that Australian customs were not allowing the magazine to enter the country. He was



Children are always picking up stray animals . . . but this is ridiculous! Triceratops model by John Moon.



Watch out, or you'll be trampled by a tyrannosaur! Model built & photographed by John Moon of Australia.

new creatures to add to his growing collection. The new models, a tyrannosaurus rex and a three-horned triceratops, are as intricately detailed and

able to obtain a release, and can now enjoy FM & use our photos as models for his monsters.

Watch this space for more on John Moon!



One of the younger members of the Moon family poses with papa's model monsters.

GORYSPONDENTS

Want a GORYSPONDENT? This is the space reserved for readers who are interested in writing to other fans all over the world. Just send us your name, address and a brief description of what you are most interested in. Send to:

GORYSPONDENTS
GRAVEYARD
EXAMINER
P.O. Box 5987
Grand Central Station
New York, N.Y. 10017

BEVERLY F. EBERHARDT, 521 Monroe St., Gary, Indiana 46402 has been a life-long fan of Christopher Lee. She'd like to write to others with the same interest . . .

THOMAS LARGE, 827 S. 49th St., Philadelphia, Pa. 19143 is 12 years old & has plenty of time to write. His favorite actor: Boris Karloff . . .

AUGUST RAPOSA, JR., P.O. Box 11312, Santa Ana, Calif. 92711 would like a penfiend in high school or college. He is 21 and a fan of Chris Lee & all animation films...

STEVE JOHNSON, 4329 2nd Ave. So., Minneapolis, Minn. 55409 is most curious about vampires & vampire legends... BARRY HERTZOG, 945 Green St., Allentown, Pa. 18102 is 15 years old and likes to fool around with make-up . . .

JOHN MOON, 29 Drouin St., Broadmeadows, Victoria, Australia would like to hear from others who enjoy model-making.

TODD HANDLEY, 1027 W. 41st St., Houston, Tex. 77018 has just formed a new monster club . . .

See your next issue with more GORYSPONDENTS!

PHOTON IS PHABULOUS

That's what FM's editor, Forry Ackerman, says about **PHOTON**, an amateur magazine (fanzine) devoted to the serious study of horror, science, fiction and fantasy motion pictures.

The latest issue, #19,



WHAT IS IT?

The cover of issue #19 of **PHOTON**, that's what!

contains many exciting articles and features of interest to all fantasy film fans. For example, there is a detailed discussion of **THE DAY THE EARTH STOOD STILL**, illustrated imaginatively by Dave Ludwig. Also featured is a check list of all known screen vampires and related films by Ronald V. Borst. There are reviews of the rare classic **JUST IMAGINE** & the controversial **NIGHT OF THE LIVING DEAD**.

"Of exceptional interest this issue," says FJA, "is the fine artwork."

The drawing on the right is one example by Richard Corben, who several years ago was a First Place Winner in FM's **SIEGFRIED SAVES METROPOLIS** Amateur Movie Maker Contest.

PHOTON is large & lithoed and each issue con-

tains a free 8 x 10 glossy still. It's well worth the \$1 cover priced asked by editor **MARK FRANK**, 801 Avenue "C", Brooklyn, N.Y. 11218.

We know that issues sell out fast so . . . a word to the wise!



FLORENCE MARLY as "Velana", the **QUEEN OF BLOOD** by Richard Corben. Reprinted from **PHOTON** #19.

QUESTION MARKS

Have a question about your favorite fright flick or horror film star? Lee Marks will try his best to help you out. Send your questions to:

QUESTION MARKS

P.O. Box 5987

Grand Central Station

New York, N.Y. 10017

1. How do cameramen film the transformation of a man into a werewolf? I am making an amateur werewolf movie & don't know how to film this.

ANS.: This scene is done with stop-motion photography, Chris. The camera is stopped while the makeup man applies a bit of the werewolf makeup. Then the camera is started again and a few feet exposed. This process continues until all the makeup has been applied.

2. I would like to know who played Count Dracula & Frankenstein's Monster in **HOUSE OF FRANKENSTEIN**.

CHRIS WOLFE

ANS.: The role of the thirsty count was played by John Carradine. The Monster was Glen Strange.

3. How does one go about joining the Jerry Lacy fan club?

KAREN COLLIER

ANS.: Fans of Mr. Lacy, of **DARK SHADOWS** fame, should write to Mrs. Gloria Lillibridge, 281 Centerville Rd., Warwick, R.I. 02886.

4. Some people say that Dracula can change into a bat or anything else he wishes. Is this true?

ERIC DIEKHANS

ANS.: The Lugosian vampire became a bat & a wolf. Lon Chaney became a ghostly mist in **SON OF DRACULA**. Chris Lee never changed form in any of the Hammer films.

END 59

This issue's FIENDISH FACES



SCOTT DOYAL



STUART RAPOPORT



DIANA LAWSON



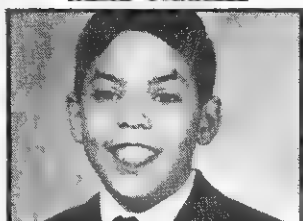
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PHANTOM OF THE OPERA



MOLE PEOPLE



MR. HYDE



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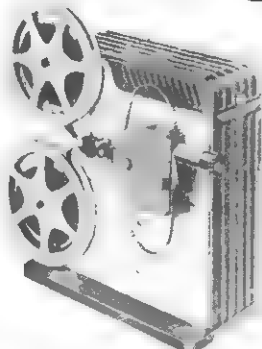
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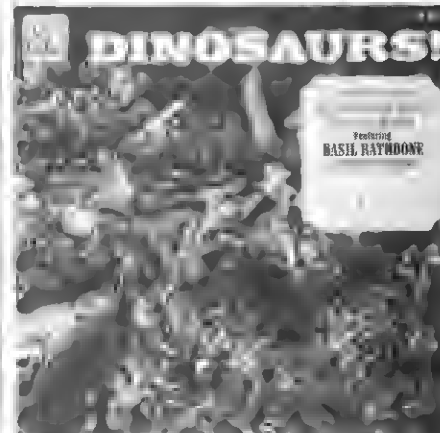


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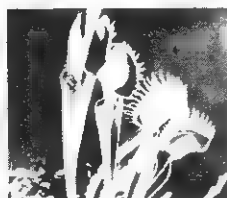
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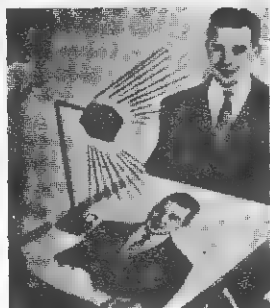
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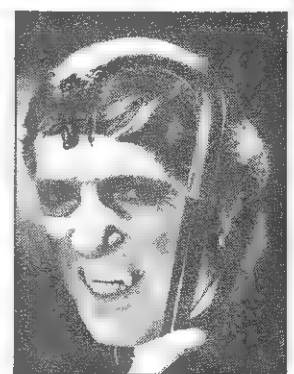
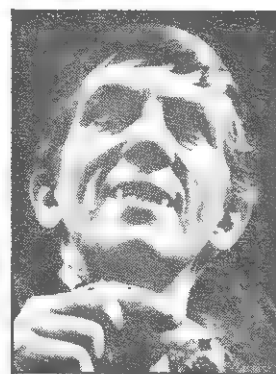
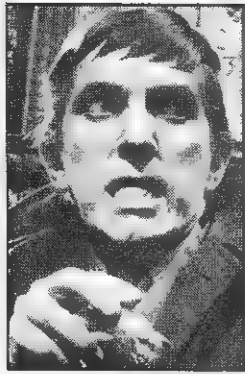
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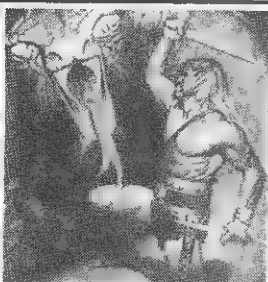
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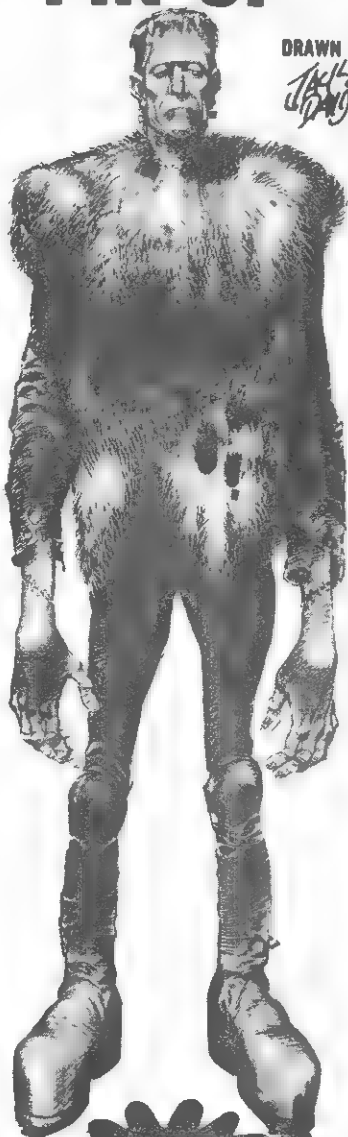
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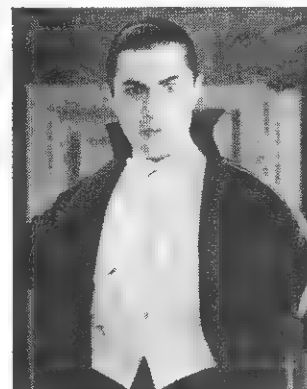
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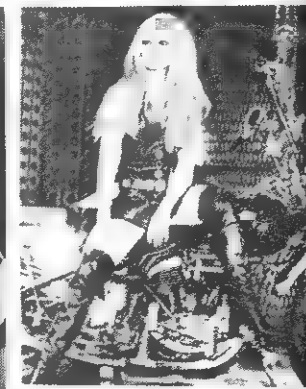
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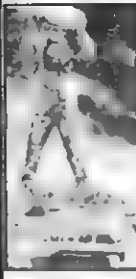


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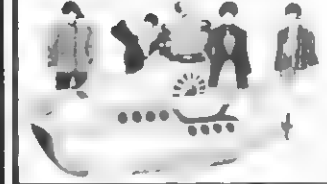
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(Continued from page 4)
agonizingly slow realization of
the truth, while the vampire
feeds on his unsuspecting vic-
tims.

As for those who say that
Lugosi's Dracula showed no
remorse or memory of his hu-
man state, what about his re-
mark. "There are far worse
things awaiting man . . . than
death."

RON DeSOURDIS
Milbury, Mo.

• We invite readers to send in
their own feelings on this con-
troversey, both pro & con.—
Ed.

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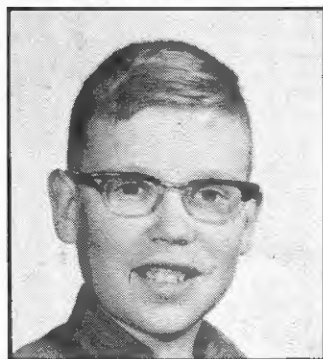
BRENDA MONTEITH

TOMB IT MAY CONCERN
FAMOUS MONSTERS #65
had in it what I call "great-
ness."

I was surprised but happy
to see Lon Chaney as Erik the
Phantom as the first thing in
the issue for my eyes to stare
upon. Let's have more on
Chaney, Sr.

The article in memory of

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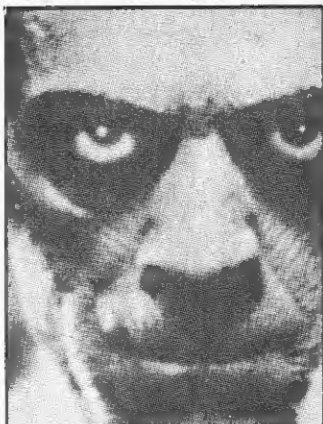


JAMES TOMASZEWSKI

Karl Freund was a real good
one, with terrific photos. To
tell the truth, until I read the
article, I did not know who the
man was! But now, in my own
small way, I mourn for him.

Last but not least was Boris
Karloff in the MASK OF FU
MANCHU. What a great story!
Congratulations on a great
issue of a great magazine!

MARVIN B. KUJAWSKI
city unknown



BORIS KARLOFF
Mummys The Word

SHE WANTS HER MUMMY

You have run a certain
photo of Karloff's MUMMY in
at least two issues of your
magazine. It is a close-up of
Imhotep's withered face, eyes
glowing. I'm certain that this
particular still appeared in the
"misty pool" sequence of the
film, when Imhotep was kneel-
ing & incanting over his pool
of dreams—either imparting
heart attacks to his enemies or
calling his loved one thither.
Could you possibly run a
photo of the entire scene, pool
and all? It is one of the most
striking scenes in the movie.

I applaud the hard-to-obtain
stills in your recent FU MAN-

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CHU article. **FM** seems to be
improving with your new
monthly publication policy.

JANICE BRUMFIELD
Whittier, Calif.

• We'll try to dig up that still
for you, Janice . . . and I hope
that's all we dig up while we're
looking for it.—Ed.

OUT OF THE DARK AGES

Issue #65 was fantastic.
The stories, pictures & depart-
ments were great. The high-
lights of the issue were:
"Beasts, Creatures & Things,"
the filmbook on FU MANCHU

and the memorial to Karl
Freund.

Starting with #60 **FM** has
become astounding in nature.
I feel that **FM** is out of the
Dark Ages which existed be-
tween numbers 40-55.

KAMAL AHMED
Wilmington, Del.

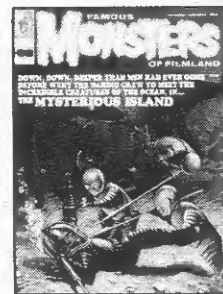
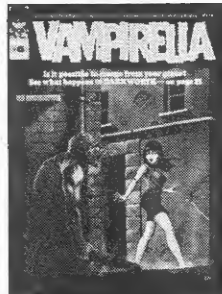
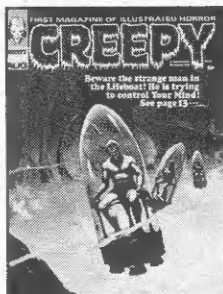
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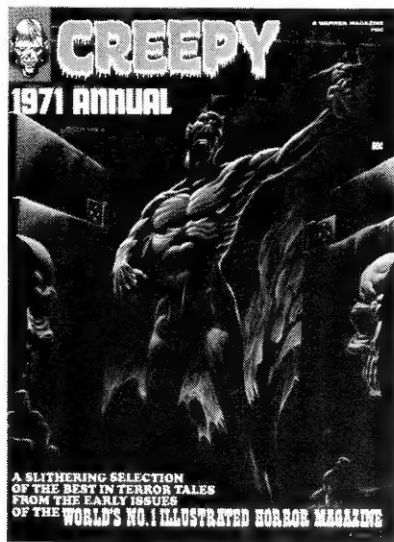
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HEY! LOOK WHO'S RIDIN' THE BIG ONE... IN TANDEM! IT'S DAVE!

WHAT'S HAPPENING?! LAST TIME I SAW HIM, HE WAS A BOARDLESS HODAD LIKE YOU AND ME!

WHAT GIVES, CUT-BUDDY? HOW'D YOU DIG UP THE COINS FOR THIS MEAN HUNK OF WOOD?

A CUSTOM JOB! AND I'M DOING WELL TO KEEP MYSELF IN SMOKES!

IF YOU THINK IT LOOKS GOOD, WAIT'LL YOU TRY IT!

NOT NOW, DAD! TOO WINDED FROM THE SMOKE...I'D DO WELL TO PADDLE OUT THROUGH THE BREAKERS!

YOU'D DO WELL TO QUIT BURNING UP YOUR POCKET MONEY ON CIGARETTES! I DID AND BANKED THE CASH INSTEAD... YOU'RE LOOKIN' AT WHAT IT GOT ME!

...AND, MAN, I NEVER GET WINDED NOW!

MAKES SENSE! I'D TRADE A SMOKER'S COUGH FOR A BOARD LIKE THAT! LET'S GIVE IT A TRY! MAYBE IN A FEW MONTHS...

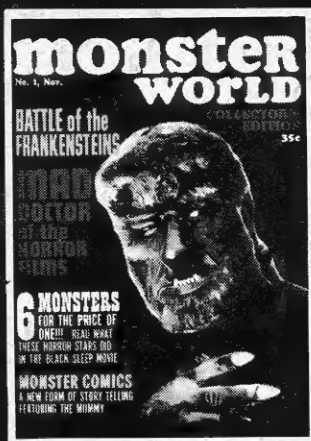
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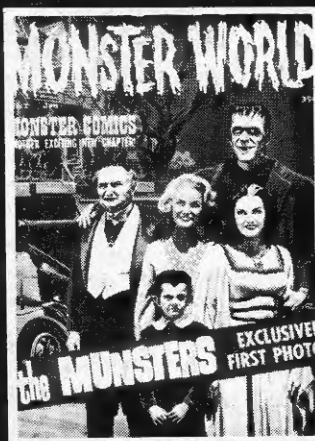
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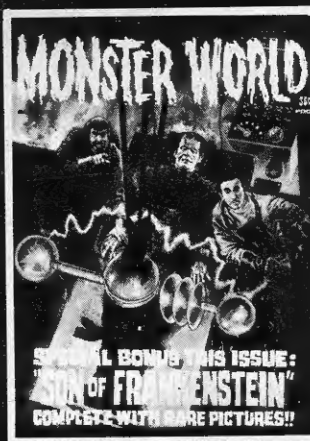
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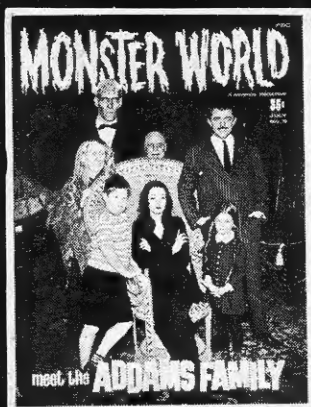
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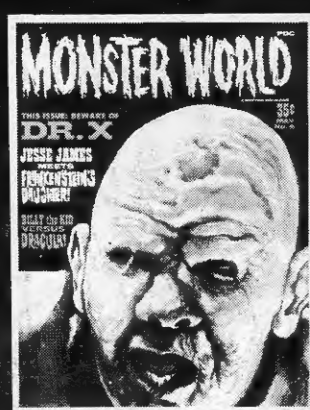
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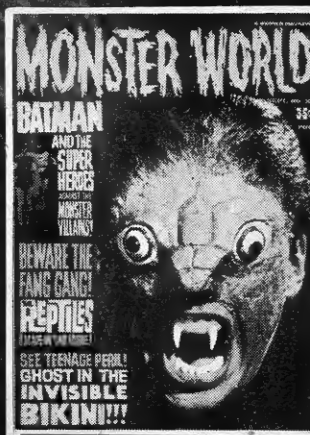
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stupid follower
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